

Special Feature This Issue
"Friendship Heads Home"
"John Gardner Small Craft Workshop 2001"

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messing about in **BOATS**

Volume 19 - Number 5

July 15, 2001

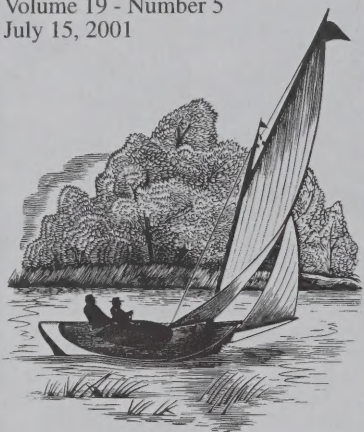


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messing about in BOATS

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July 15, 2001



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Looking Ahead...

I looked in on the launching day for Jake Darnell's middle school boat building shop program which involved 235 8th graders in building 24 skiffs this year in "The Best Thing That Happens at This School".

Jack Hornung tells of a frustrating adventure in "An Adirondack Guideboat on the Snake River"; J.B. Wilson reports on his first "offshore" sailing adventure in "Cruise to Rehoboth Bay"; Barry Donahue photographs some "New Arrivals from Nova Scotia"; and MITA offers us guidance in "Leave No Trace on Maine's Islands".

Les Webster presents his "Origami Pirate Ship"; Frank San Miguel discusses "Plywood Boats"; and I will tell you all about "Reuben Smith's Rolling Boatshop".

Hugh Horton discusses his sailing/paddling canoe "Serendipity"; I may have been able to look over and try out Justin Vagliano's sailing/paddling kayak "Caillou"; Dennis Davis brings us Part 2 of "Design Rules - OK", and Phil Bolger & Friends should have the next of their ongoing design series to me in time.

Robb White continues on about gluing in "Epoxy Management" and Don Elliott's "Capsize" series reaches Part 10.

Commentary...

Bob Hicks, Editor



After missing out on last year's John Gardner Small Craft Workshop at Mystic Seaport because I was feeling some adverse effects of an incipient Lyme Disease infection (which prompt application of the prescribed antibiotics subdued) I returned this year, and you can see the results of my attendance in this issue. It was a rainy Saturday until mid-day and this brought back memories of the '80's when so often we'd go to the gathering the first weekend in June in the rain. We joked during those years about how it was a sure thing to have rain on the meet. But, we kept on going anyway.

Contemplating the downpour on Saturday morning as I set out to drive the two plus hours to Mystic, I had to admit to myself that it was really my feeling of obligation to cover the event for this magazine that got me moving. To just attend as a participant could no longer drag me out to play in such unpleasant weather. As I drove along in the fuzzy world of high speed highway road spray, I again thought about how it once wasn't this way, how, over many years involvement in the several long term activities in my life I often was out there on any given weekend in rain or snow doing what it was that inspired me at the time.

In my Commentary in the July 15, 1998 issue which contained my coverage of this event I discussed how the thrill was gone after 20 years of attending. That thrill reached its zenith before I started this magazine, when I was keen to take in any and all activities involving traditional small craft. We travelled hither and yon, often in poor weather, and joined with the others of like mind and it was great fun. We made and maintained friendships which always added to the appeal of the gatherings.

With that thrill gone, and most of the old friendships fading as we have gone our various ways, I found that attending such events held the remaining appeal of my still finding the boats and their owners/builders interesting enough to wish to tell and show you about them. Otherwise it was now more of a nostal-

gia trip returning to the old stomping grounds once a year and recalling earlier times enjoyed there.

My decision to commence publishing *Messing About in Boats* in the spring of 1983 was heavily influenced by those early years at the Small Craft Workshop. Back then John Gardner was still the guru and presence which inspired so many of us, his columns in *National Fisherman* directly motivated me to move to traditional small craft as I eased out of over 30 years of motorcycling sport and publishing.

The actual stimulant that got me going was the TSCA's call in the early spring of 1983 for a new editor for the *Ash Breeze*. Since by then I had 24 years of publishing my own magazines behind me, I thought, why not, and put together a mockup of what I would do with the then moribund TSCA newsletter. But as the meeting of the TSCA Council at Mystic that February day rambled on I realized there was too much dissension about the issue and also that the group was still firmly in the hands of the "old guard" intent upon deifying Pete Culler, so I said not a word. Instead I went ahead from there and launched my own first 16 page issue of *Messing About in Boats* that May.

My fondness for traditional small craft will no doubt endure, they enjoy an "old friends" status now even though I do not own or enjoy using one myself anymore. Most recently I have found some new stimulation arising from my interest in small trimarans, and in pedal power boats directly arising from my late in life bicycling enthusiasm, but nothing like it was in 1978. I blame this on the 22 years of added age which seems to have blunted somewhat that go-for-it attitude of bygone times.

With no excuses for opting out of new adventures or total commitments due to poor health or physical limitations because I am a septuagenarian now, I badly need a kick in the ass to get fired up about the things I still find interesting. I'm working on it.

On the Cover...

For the first time since 1993 it rained on the John Gardner Small Craft Workshop the first weekend in June, but it did not stop the enjoyment of the traditional small craft gathered at Mystic Seaport. Lots of photos featured in this issue.

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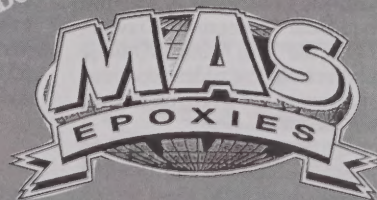
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Activities & Events...

Mystic Seaport Hosts Championship Model Yacht Regatta

There is nothing small about the 8' long, 10' tall, 65lb models that will take to Mystic Seaport's waterfront in mystic, CT, on August 2-5 for the second annual Model Yacht Regatta, an American Model Yachting Association (AMYA) and U.S. Vintage Model Yacht Group (VMYG) event. This year's regatta will commemorate the 150th anniversary of the first America's Cup race by highlighting traditional sailing craft models, such as schooners, the first boats to compete for the Cup, skipjacks and friendship sloops. Four dozen radio-controlled models are expected to race in this four-day regatta for three class titles:

6' long schooner models, including *Elizabeth Silsbee*, *Gertrude L. Thebaud* and *Edward Brewer* race from 1pm to 3pm on Friday.

The national 50" schooner model regatta will be held Saturday between 12n and 3pm and may include a miniature of Mystic Seaport's sail-training vessel *Brilliant*.

Models of 1930s era America's Cup competitors *Enterprise*, *Whirlwind*, *Yankee* and *Rainbow* compete in a two-day 8' long J-Class regatta 9:30am to 11:30am on Saturday and 12n to 3pm Sunday.

U.S. One-Meter Class model yachts, 39", state-of-the-art developmental racing models, will compete for their national title Thursday from 1pm to 4:30pm and on Friday, 2pm to 5pm.

Children and adult visitors will be able to try their hands at model yacht sailing 9:30am to 12n on Thursday; 10am to 12n on Friday; 3pm to 5:30pm Saturday; and 9am to 11:30am Sunday. Presentations on implementing a model-building mentoring project for youths and R/C model sailing for beginners will be held Saturday and Sunday afternoons. A session building a J-Class model yacht is scheduled for Friday and Saturday. An exhibit of other traditional and racing class sailing models will be on display throughout the weekend.

Call (888) 9SEAPORT (973-2767) for more information or visit our website at www.mysticseaport.org.

Mystic Seaport Museum, Mystic, CT

37th Annual Antique Boat Show & Auction

The Antique Boat Museum in Clayton, New York will host the 37th Annual Antique Boat Show and Auction, the oldest continuous antique boat show in the world on August 3-5.

The Museum's protected and picturesque harbor, breakwater, lighthouse and floating docks and skiff slide provide an ideal setting for the 125 antique wooden boats and uniquely displayed vintage motors and engines which will be entered in this year's show. Come bid on a boat at the auction with its terrific selection of antique boats, cruise the commercial marketplace and flea market, sit in on an educational forum, listen to musical entertainment, sample excellent food and participate with your kids in a children's activity. Watch the

Grand Parade of antique cruisers, runabouts, raceboats, and St. Lawrence Skiffs on Sunday. For the Schedule of Events and additional details call (315) 686-4104.

Antique Boat Museum, Clayton, NY

Hydrofest at Buffalo

The Human Powered Boat Hydrofest gathering for 2001 will be at Buffalo, NY on August 12, featuring innovative pedal power boats, both commercially made and amateur built, as well as small craft utilizing other means of human propulsion. Interested readers should contact the undersigned for further information.

Ron Drynan, 153 Plantation Tr., Woodstock, GA 30188

Adirondack Chapter Antique & Classic Boat Society Summer Events

The Adirondack Chapter of the Antique & Classic Boat Society will present its 11th Annual Fulton Chain Rendezvous on July 21 at the Old Forge Village Docks in Old Forge, NY.

For further information contact Paul Hornick, P.O. Box 290, Old Forge, NY 13420, (315) 369-3552.

Its 28th Annual Antique & Classic Boat Rendezvous will be on August 25 at Lake George Village Docks in Lake George, NY.

For further information contact Maria Johnson, 9 Scott Dr., Ballston Spa, NY 12020, (518) 884-2878.

Thompson Antique & Classic Boat Rally

The first ever Thompson Antique & Classic Boat Rally will take place August 10-11-12 at Nest Egg Marine in Marinette, WI on the banks of the Menominee River, a mile inland from Lake Michigan's Green Bay and only six miles from Peshtigo, WI, the home base of operations of the original Thompson boat enterprises.

Wooden boats as well as classic vessels made of fiberglass will be displayed both in the water and on land. Presentations on the history of the Thompson marine endeavors will be made.

For additional information check our website at www.thompsondockside.com, or contact Andreas Jordahl Rhude, 4054 Wentworth Ave S., Minneapolis, MN 55409-1522, (612) 823-3990, <ajrhude@aol.com>.

26th Annual Bob Speltz Land-O-Lakes Antique & Classic Boat Rendezvous

The 26th Annual Bob Speltz Land-O-Lakes Antique and Classic Boat Rendezvous will take place on August 18-19 at Treasure Island Resort and Casino near Red Wing, MN, featuring wooden runabouts, cabin cruisers, classic fiberglass and aluminum boats, wooden canoes and kayaks, houseboats, wooden sailboats, rowboats and outboards.

Additional displays will include antique outboard motors from the Antique Outboard Motor Club, antique Red Wing marine motors, model boats (on land and in water) from the Edina Model Yacht Club, a restoration answer booth, boats in process in various stages of restoration, classic automobiles and pairing of old cars and boats on trailers.

Contact the Bob Speltz Land-O-Lakes Chapter for additional information nationwide toll free at (877) 636-3111, or visit our website at www.acbs-bslol.com.

New England Beetle Cat Boat Association (NEBCBA) Annual Regatta

The New England Beetle Cat Boat Association (NEBCBA) Annual Regatta will be held on August 11-12 at the Mattapoisett Yacht Club in Mattapoisett, MA.

For further information contact Sue McGowan, P.O. Box 84, Mattapoisett, MA 02739 or call (508) 758-4416.

2nd Annual Classic Boat Show

The newly opened Tuckerton Seaport in Tuckerton, NJ will hold its 2nd Annual Classic Boat Show on Tuckerton Creek August 18-19, featuring boats on land and water, vendors, boat rides, plus 13 buildings devoted to maritime crafts and trades open to the public.

For further information contact, John Gormley at (609) 296-5810.

The Great Lakes Wooden Sailboat Society 19th Annual Regatta/Rendezvous.

The Great Lakes Wooden Sailboat Society will hold its 19th Annual Regatta/Rendezvous August 17-18 at the Leamington Municipal Marina, Leamington, Ontario, Canada. Wooden boats participate in a race on Friday, and all sailboats are on display all day on Saturday.

For further information visit our website at www.geocities.com/glwss.

Information of Interest...

"Capsize" on Internet

The "Capsize" series illustrations and stories had been originally prepared for the Internet, and the sketches have been greatly reduced to appear in *MAIB*, and they were also prepared in an entirely different format. *MAIB* readers who would like to view these drawings in full size can do so if they have access to the Internet.

The full "Capsize" story is being unfolded in the same fashion as in *MAIB*, but the drawings are much clearer. The website is [Http://duckworksmagazine.com/capsize.htm](http://duckworksmagazine.com/capsize.htm).

Don Elliott, WI

Capacitor Did the Trick

Since there are still guys out there fooling with old outboards, here's a bit of advice some might appreciate.

My good 35hp outboard began to run raggedly after it was well warmed up. Checking it over when it was cold showed no problems with the ignition system. A friend from OMC diagnosed that it sounded like the capacitor got sick when hot. He advised me that when I

replace points I also replace the capacitor. The coil, capacitor, points and plugs form a tuned circuit when working in harmony.

He was right, a new capacitor did the trick.

Herb Schneider, Western Springs, IL

Solution to Jetski Problem

For those readers who are internet connected interested in a unique solution to the jetski problem, check out <http://ourworld.compuserve.com/homepages/sailor570/pwchelp.htm>. Be sure to enter this address exactly as shown with no spaces.

Spencer Rowe, Ocean City, MD

Information Wanted...

Book Publisher Wanted

I am seeking a publisher for a book I hope to finalize this summer that is mostly written. It compiles the reports of a study that I conducted well over ten years trying to create a forward-facing high-performance sculling mechanism that would duplicate the movements of the body of a competitive sculler.

The book includes descriptions of various designs, several of which I built and tested. Several patents are discussed including some of mine, with sketches and a complete record of colored photographs. A discussion is included of other forward-facing rowing rigs, some historic, some presently manufactured. There is a technical analysis with diagrams of the act of forwards facing sculling.

Some this has been published. I have personally written and published several booklets of 70 pages each, more or less, illustrated with my own sketches, charts and photos about technical soaring and soaring safety, of which thousands were sold mostly through the house organ of the Soaring Society of America, Inc. I advertised, handled orders, wrapped and shipped them. Now in my later years I am not about to do this again.

Stephen duPont, 24 N. Casey Key Rd., Osprey FL 34229

Opinions...

Try Windsurfing

A letter in the June 1 issue, "Outboard Blues", concluded, after a lengthy but interesting discourse on small outboards, with a pitch for small-boat sailing without a motor. The letter described it as an addiction, "This is one to cultivate and enjoy practically your whole life."

Yes, small-boat sailing is an addiction, but if you really want to experience the most addictive form of the sport, get into windsurfing. Even if you are the most accomplished boat sailor, take it from one who has been down the route, start with a few lessons. There is much more technique involved than with sit-down sailing. After getting started with lessons, continue for the first year or so to windsurf every chance you get. Just as with your Stradivarius, until you reach a certain level, it takes constant, frequent practice. Since I was retired and single, I could go windsurfing almost every day.

Downhill skiing is the sport I would most equate to windsurfing. In boat sailing you reach a level of competence above which continued frequent practice seems to improve you only infinitesimally, if at all. Just as with skiing, however, for the average person getting into windsurfing, there is always room for improvement. And incidentally, the rapid initial expansion of windsurfing in Europe, far exceeding what occurred in North America, was largely the result of all the off-season skiers taking it up. Windsurfing regatta activity in Europe continues on a far higher level than on this side of the Atlantic.

I acquired my first board at the age of 61, nineteen years ago, and in a couple of years I was sailing in 15-20 regattas a year. Since I am not particularly well coordinated, my experience proved that anyone with the proper determination can do it. While I did not excel (the seniors' division, when they had one, usually meant 45 and over), I was at least getting around the course and was not last to finish. I could usually say, no one older went any faster.

Some years ago a sailing magazine extolled at length the fun of sailing small, planing sailboats, exulting in how you and your craft were at one with the wind and the waves. My unpublished response to the editor was that if someone wanted real seat-of-the-pants sailing, windsurfing was the way to go, even though you were actually standing up.

An example of what a hold windsurfing has on its practitioners occurred a few years ago at a Shell Point regatta of both sailboats, including catamarans, and sailboards. Shell Point is on the Gulf of Mexico, directly south of Tallahassee. It was Saturday, the first day of the regatta, and I was having breakfast with a number of boat sailors in a beachfront restaurant with picture windows looking out onto the Gulf. Outside, the weather was, well, terrifying, 20-25 knots of wind, driving rain, and a choppy sea (the coast there is too shallow to have surf). Luckily there was no thunder and lightning.

"Not a good day for sailing," remarked one of the boaters. Just then we looked off to the left towards the launching area. There we saw ten to twelve windsurfers, younger and far more talented and energetic than I, whizzing around on their short boards (as opposed to the long, 12' boards they would later race). There were no sailboats out enjoying this challenging weather. By shortly after breakfast the storm had passed, and we sat with nothing but a glassy calm until 1400.

In the last few years for me, alas, old age has come on, and structural infirmities set in. So I started tapering off on the regattas. A year ago, I quit boardsailing altogether. Perhaps my present regimen of Glucosamine and Vioxx will get me back out there. In the meantime, for the rest of you, until you are in your late 70s, it's not too late to take up windsurfing.

Bob Awtry, Fernandina Beach, FL

Projects...

First Boatbuilding Project

Because of the influence of *MAIB*, I am now attempting to build a 16' skiff by Ken Swan. I am not a skilled woodworker and the skiff will be my first boatbuilding experience. So far it has been a great adventure. It may take a while, though, which is okay.

Martin De Filippo, Wethersfield, CT.

This Magazine...

A Great Service

You do all small boat cruisers a great service in publishing articles like Don Elliott's "Capsize". The illustrations are excellent but a bit light and small for clarity, especially the one in your last issue showing the anatomy of a thunderstorm. I would very much like to see a copy of this larger.

Thunderstorms are truly hairy, the ferocity and suddenness in which they can hit is amazing. Down here on the North Carolina coast one has to be very much on the lookout for them from now thru October, especially July and August. There must be weather experts in your readership, info on how to read the signs of an approaching front and a possible thunderstorm would be great to have. Down here when you go over there is a 90% chance that you'll get your masts stuck into the bottom which is no fun and darn hard to get your boat back up without assistance.

Ron Kilburn, Oriental NC

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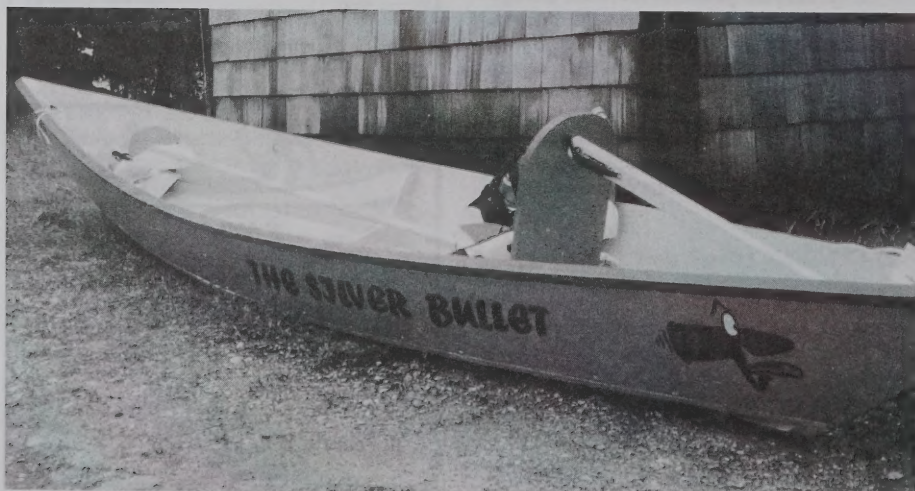
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John Gardner Small Craft Workshop 2001

Jellyfish Launching

Blair Fleming, who was one of three youthful boatbuilders in the Seaport's winter Jellyfish youth boatbuilding program, formally launched her craft before an appreciative audience with a little bit of help from dad Harry. Looking on at Blair's left is the Seaport's professional boatbuilder who directed the winter program, Sarah Blachly. Sarah said that to date 18 of the Jellyfish have been built.

Sean Atkinson's Jellyfish bears the name, *The Silver Bullet*, in anticipation, no doubt, of some high speed paddling.



The drive to the John Gardner Small Craft Workshop is a two hour and change trip for me, and this June 3rd it was made almost underwater as heavy rainfall and the resulting road spray from the traffic on the most direct Interstate route was nearly impenetrable. I mused during this travelling chore about how this event for many years could almost certainly count on such a rain on the Saturday. Later, comparing notes with organizer Peter Vermilya, the Small Craft Curator at Mystic, we agreed that actually 1993 was the last really bad rainy meet.

Well, the troops still turned out in their foulweather gear and by midday the rain stopped, although it remained cloudy, the on-the-water activity picked up. Everything was soaking wet, and precious little sailing breeze came up until well after mid-afternoon, but at least no more rain fell.

The usual on-the-water boat tryouts were pretty much suppressed during the morning downpours and lunch was served early when weather prospects improved. Following lunch, two of the Jellyfish skiffs built by students at the Seaport's winter youth boatbuilding class were launched before an appreciative gathering, and then the rush to the boats was on. Afternoon workshops on cruising canoe sailing, trailering and cartopping, painting old ways and new, and viewing the latest project in the Grey Boatshop attracted those with particular interest in these topics, but the river beckoned to most.

I had only the Saturday available to be on hand so I declined several invitations for boat rides and tryouts in order to wander the scene capturing boats and people of interest on film for my report. I decided to enhance this year's report with its random photos by organizing some into a sort of gallery with the information about each boat pictured from the registration forms supplied by each entrant. This information varies widely from practically none to a great deal, and I have brought it to you as it was on the forms.

Tim Weaver's well used sharpie skiff *Patina* at the dock. Tim's early series we published about his adventures in *Patina* in 1983-84 is being republished now in the TSCA's *Ash Breeze*, along with a promise of an update by Tim.

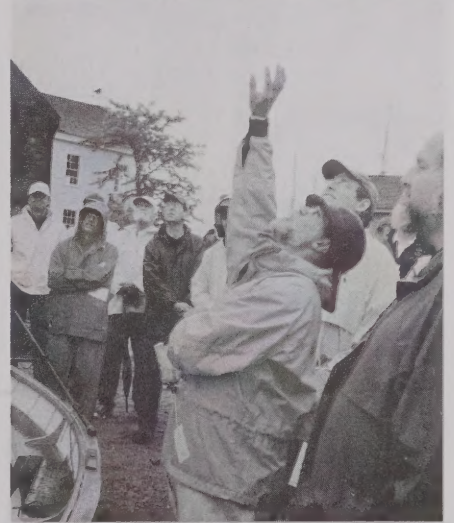
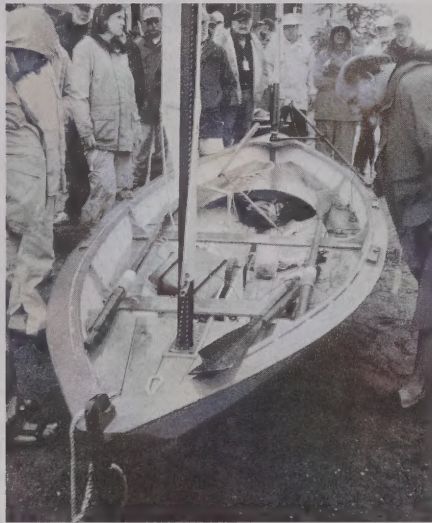


What's All This?

This crowd, the sort that gathers around the Saladmaster man doing his demo at the county fair, stood in the residual drizzle late morning on the beach. Pressing in through the assembled multitude, I found they were absorbed by the Ben & Tony Show. Ben Fuller (in sou'wester), formally the Seaport's Small Craft curator and an ongoing presence in all things traditional in small boating, had commissioned designer Tony Dias (hands in pockets) to design him a new boat. *Ran Tan* was built this spring to Tony's design by the Rockland (ME) Apprenticeship, and Ben says he is pleased indeed with the results. At one point pictured, he especially wanted to call our attention to the rig.

The 17' x 5' lapstrake flat bottomed centerboard "dory boat" is cat ketch rigged with a fully battened lug main and a sprit mizzen. She draws 2' with the board down. She is distinctively painted in green with bright orange trim, colorful. Later in the day, when a sailing breeze began to make up, Tony (standing at the helm) took her out for some demo sailing. A graceful boat afloat.

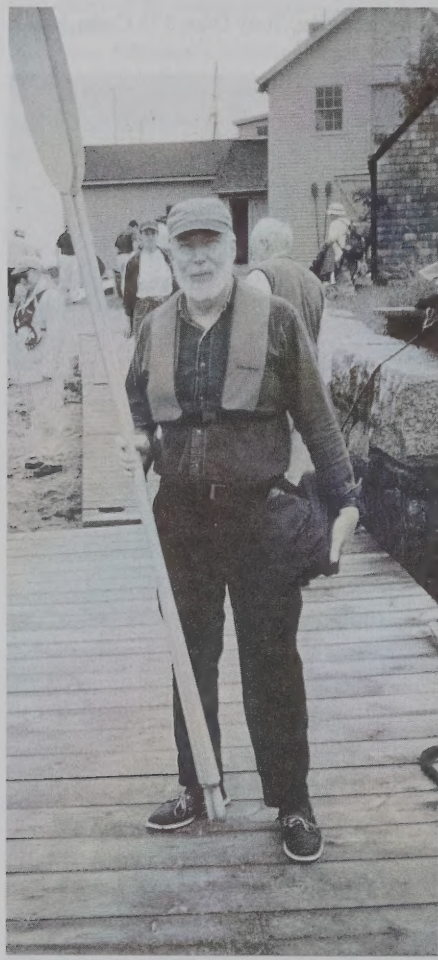
The design was published in Mike O'Brien's *Boat Design Quarterly* and plans are available from the designer, Tony Dias, 171 Cedar Island Rd., Harbour Island, Narragansett, RI 02882-4037.



Paul's Plover

Paul Gorman of Southwest Harbor, Maine, built *Plover* in 1992. She is an 11' x 4' x 6.5" sailing Whitehall built from Mystic Seaport plans, which Paul chose to modify. When sailing she carries a 64sf gaff rig with two reef points and lazyjacks, and she is fitted with a centerboard. She is cedar strip built with oak stem, keelson and skeg frame, covered with 8oz fiberglass. There are no frames and no fasteners below the waterline, she is all epoxy welded construction.

But I really wanted to tell you about those oars. They are hollow shaft oars built by Paul from an article we published this past year ("Hollow Shaft Spoon Blade Oars" by Joel Herzel in the February 15 issue). Paul told me, "I just wanted you to know that some of us really do read the magazine and act upon what we learn from so doing."



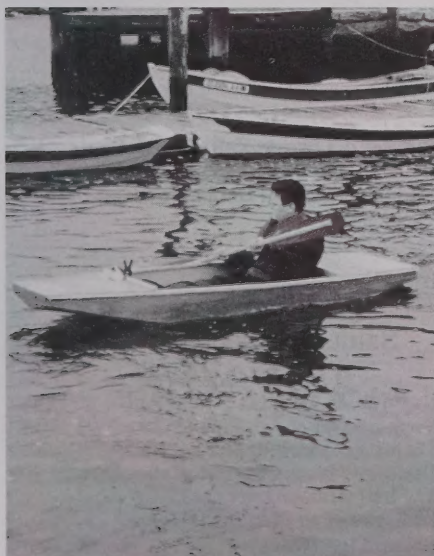
At left: Kevin Rathbone had this semi-finished skiff on the dock, without any information on it. He did tell us it was built by a youth boatbuilding class he teaches in his locality in New Jersey, and is this year's version of the pointy stemmed skiff built in prior years.

Below: Gail Ferris showed up with her latest enthusiasm, this Hawaiian outrigger single canoe which she has named *Dick Michelson*, in honor of the late promoter of interest in these polynesian designs.



Mystery Builder

This young man had both square and pointy ended little dinghies he had built. The square ended craft has particular appeal for youngsters with its high degree of stability, as was demonstrated by this youthful paddler. Wanna know more? Me too. It turned out that his boats had not been "properly registered" so who he is and what they are remain a mystery. Perhaps he'll see this and come forward?



When the rain ceased, Russ Smth reclaimed his *Susan B. Holland* from beneath the adjacent building housing the *Virginia* where it had been carefully tucked away to keep it dry.



Two members of the Albany (NY) Rowing Club brought over this Irish currach.



Bob "Sparky" Sparks had this new 12' decked double paddle canoe design for homebuilders on display, we hope to have particulars soon.

Deja vu for me, once upon a time in my early days of traditional small craft enthusiasm (around 1978) I fell in love with the Swampscott dory and after Jane and I enjoyed trying one at the 1979 Small Craft Weekend, I determined to build myself one. It never happened. This one, built by Rob Barker of South Cove Boatshop, has served its owner well now for over ten years, with a growing family continuing to find it ideal for outings afloat.





Gallery

Serendipity Sailing Canoe

Builder & Owner: Hugh Horton, Harrison Twp, MI in 1996

Major Propulsion: Sail & paddle, full batten gunter rig w/wishbone boom

Distinguishing Characteristics: Black hull, wood decks, red sails

Designer: Hugh Horton



Kayak

17'6" x 30"

Builder & Owner: Randy Levesque, Columbia, CT at Greenland Kayak Class, Mystic Seaport Museum, Mystic, CT in 2001

Major Propulsion: Paddle

Major Structural Details: Skin on hand-lashed frame

Distinguishing Characteristics: Translucent white hull, Greenland shape

Designer: John Gardner Boatshop, Mystic Seaport Museum for Greenland Kayak Class

Plans: Mystic Seaport Museum, Mystic, CT



Baidarka

18' x 22"

Builder & Owner: Zell Steever, Washington, DC

Major Structural Details: Skin on frame



Saint Lawrence River Skiff

18'6" x ?? x 3"

Builder & Owner: Andy Wolfe at Upper Deck Boatshop, Glasgow, VA in 2001

Major Propulsion: Oars, 2 rowing stations

Distinguishing Characteristics: Bright yellow hull w/mahogany decks

Designer: Bill Platt in 2001

Plans: Platt Designs

Adirondack Guideboat 16'2" x 37.5"

Builder & Owner: Greg Sowers, Canaan, NY, at Olde Tymers Pleasure Draft, Canaan, NY in 2001

Major Propulsion: Oars, 2 rowing stations

Distinguishing Characteristics: 28 ribs, cherry seats

Designer: Warren Cole in 1905

Plans: Adirondack Museum, Blue Mountain Lake, NY



Perfect Pond Boat, Canoe 14'9" x 37.5"

Builder & Owner: Greg Sowers, Canaan, NY at Old Tymers Pleasure Draft, Canaan, NY in 2001

Major Propulsion: Oars & paddles, 2 rowing stations

Distinguishing Characteristics: Low profile, dark cedar decks, arrow stripe detail

Designer: Unknown



Lola Pulling Boat 18' x 3' x 4"

Builder & Owner: Jim Conlon, Wellesley, MA in 2001

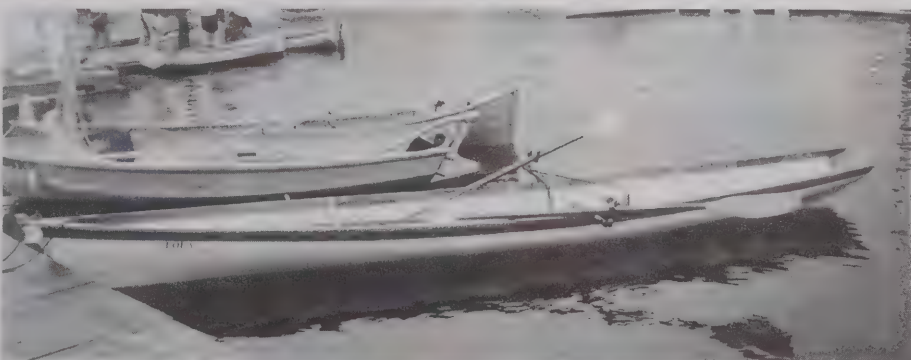
Major Propulsion: Oars, 1 rowing station

Major Structural Details: Round bottom, glued lapstrake planking, okoume ply, oak & fir keel, ash stem & frames, mahogany transom & rails

Distinguishing Characteristics: Bright sheerstrake, raked stem & transom, *Lola* on bow

Designer: Ken Bassett in 1990

Plans: *WoodenBoat* Magazine, Brooklin, ME



Sailing Dinghy 11'1" x 53"

Builder & Owner: Thad Danielson, Marblehead, MA at Redd's Pond Boatworks in 1979

Major Propulsion: Sails & oars, ketch rigged w/daggerboard, 2 rowing stations

Distinguishing Characteristics: Oil & pine tar

Designer: Nathaniel G. Herreshoff in 1899

Plans: Mystic Seaport Museum, Mystic, CT



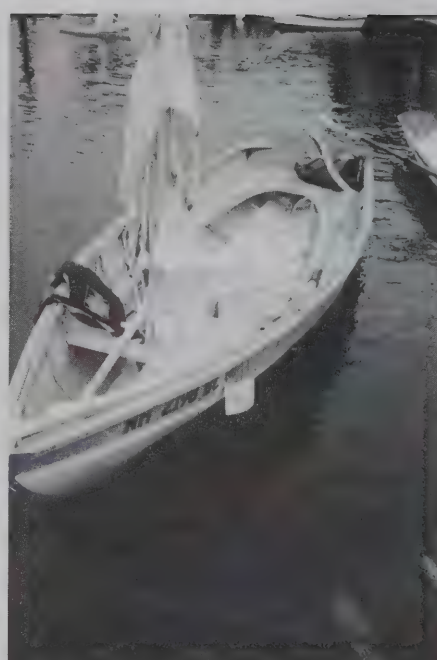
Gallery (continued)



Eva, Washington County Peapod
Owner: Matt Billey, Marblehead, MA
Plans: Smithsonian/Chapelle, Washington, DC



Pidwidgeon Flattie Skiff
 15'5" x 4'4" x 4"
Builder & Owner: Mitch Favreau, Pawcatuck, CT in 2001
Major Propulsion: Sail & oars, leeboard, 1 rowing station
Major Structural Details: Flat bottom
Designer: Phil Bolger in 1963
Plans: Dave Carnell, Wilmington, NC



Lizzie Marblehead Dory Skiff
 14'6" x 52" x 8"
Builder & Owner: Dan & Russ Wilder, Windham, NH in 1998
Major Propulsion: Sails & oars, sprit rigged w/teensey weensey jib & centerboard.
Major Structural Details: Mahogany transom, sawn white oak frames, steam bent ribs, white pine bottom & planking, copper rivets on planking.
Distinguishing Characteristics: White w/red bottom, green tipped oars, varnished sheer, transom, gunwales & interior.
History: Took boatbuilding course at Mystic in 1993. Spent 5 years of "puttering" to build. Launched in 1998. White oak for knees came from our property.
Plans: Mystic Seaport Museum, Mystic, CT



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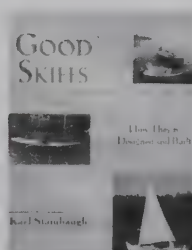
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A notion had been festering in the back of my mind ever since I signed on. Back in '96 the schooner *Anna* was tied up a few paces from a stand where the noted designer Tony Dias and his lovely wife Kay were hanging out with a fellow starting a new magazine. The Dias pair being friends of long standing, I hung around there some and was quite taken by the magazine. So much so that I subsequently subscribed

I really enjoy the mag, and the editor, Pete Greenfield, seemed such an engaging fellow in print that I resolved to look him up, little suspecting that it would take some extra effort. At the marina office I inquired about Gweek, where *Watercraft* is published, and, after some telephonic investigation, the nice man guessed there might be one bus a week, but I had best inquire in Truro.

The trainman had heard of Gweek but had no idea how one might arrive there. Judging my chances of success rather poor, he declined to charge me any fare. Set down in Truro it was a long way to the bus station and part way along I thought is best to check my bearings, to which end I accosted a couple of ladies on the street. Before I could ask, they turned away and hurried off. The next gent did the same. Theretofore I had been treated with the greatest interest and consideration. I must confess I made some snap judgements about the state of affairs in Truro. Upon reflection I am compelled to admit that the scruffy coat, backpack, and a month's beard did not suggest the solid burgher that I truly am.

At the bus station I consulted a number of drivers and it was determined that I could get to Gweek, and on that very day. I would change at some crossroads. Approaching the crossroads, my driver got on the phone and admonished someone to look out for me. In due time we arrived at Gweek and I chose to descend at the pub, generally the best place to get started. A gentleman with an inch of his pint left said he was going right by there and would drink up and conduct me thence forthwith. I insisted that he not hurry on my account and that he would probably overtake me anyway.

Crossing a little rill on a picturesque bridge, I stopped to view the boats rayed up against the cutbank. First among them was a heavy old cutter, perhaps 40'. After taking a picture, I ambled on and was soon overtaken by my guide who pointed out the modest cottage wherein resided the *Watercraft* staff.

The door opened upon a cozy informal office occupied by two secretarial types and a

Big Boat Expose & Walking Tour

Part 3

There Really Is A Gweek

By Jim Thayer

gent who turned out to be the entrepreneurial editor himself. Pete has started two other very fine boating mags involving other people, only to have them yanked out from under him by bean counters and marketing types. *Watercraft* is his own baby and, although of modest circulation, is as slick and attractive as any (www.watercraft.co.uk). It runs heavily to open and near shore small boats. These boats, in England, favor traditional rigs, like gaffers and luggers, which make for lovely photos. There are no hang-ups about material but the majority are wood.

Pete is a most hospitable fellow and fetched a cup of coffee and arranged a chair for a little chat. There followed an interesting and informative discussion ranging from the effect of the presidential campaign on the price of paper to the niceties of some particular boat. In his opinion *MAIB* couldn't be made to work in the UK because nearly all mag sales are from newsstands and if it doesn't catch the eye it doesn't sell.

He mentioned that the lugger by the bridge was the liveaboard home of Judy Brickhill, one of his writers. She and her husband had sailed it all over the south Atlantic. An hour had flown by, which he could have put to better use judging from the calls postponed. I took my leave and wandered back for a closer look at the lugger. Ere long, Judy drove up and graciously answered a few questions. Alas, she had to get her daughter to some appointment and suggested I come back later. Unfortunately it was late and it would have been catastrophic to miss the bus.

Back in London, the boat seemed rather empty without the MN guys. The owner asked me to carry on for Portugal but I demurred, explaining that I couldn't spare the time. It was true, the peaches were calling.

I caught the train and, when changing for the main line, hopped on the first car I came to. Settled in, I became somewhat apprehensive for my surroundings seemed somewhat plusher than usual. Sure enough, the man was turrish sorry but I would have to move back to second class.

Of particular interest was a stretch where the tracks paralleled a canal. The narrowboat business seemed to be in full swing. Just another hint that March might be a good time to visit.

At Gatwick I approached several likely airline desks only to encounter waits of several days and steep prices. Pushing my cart along (free carts at Gatwick) I noticed a glass-walled room full of computer jockies. Flightbookers, said the sign. Within moments I was signed on for a flight next morn at an attractive price. Super!

Were I ever to have a little time (and money) on my hands, I would book a cheap flight to Gatwick, nip round to Flightbookers, and get a cheap flight to the Med, or the Canaries, or Morocco. Probably get out the same day. I think there is a similar outfit around the corner offering package tours. English package tours tend to offer smaller hotels, which are more interesting as well as cheaper.

Not anxious to spend the night in the airport and with Brighton, a large resort, now off season, just an hour away, I fancied a proper fin to my adventure at some pleasant B&B. Across from the station I had supper in a sort of hippie joint, where the proprietor and another patron offered suggestions about local hostels. At the first place I felt definitely in the wrong pew and they were full, they said. Same story at the second place. A couple of more upscale places had full signs in the window I began to wonder about out of season. My baggage was definitely a burden and so I tended downhill, arriving finally at the beach.

On the promenade were a number of interesting local boats set up as a display. Further out on the sand were more which turned out to be hulks for atmosphere or for kids to play on. None offered any overhead shelter but one had a good floor. After weighing the advanced hour and the uphill beck to the station, it fairly beckoned. Besides it seemed a fitting finale to my little adventure. There was a heavy mist falling but with all the clothes I could manage and oilies over I was soon adrift.

And so ends a rather lengthy recapitulation of what was, all things considered, a very pleasant excursion. Let me reiterate, however, that the near universal lusting after a big boat and the cruising notion among sailors, as well as other denizens of the rut, is, in my opinion, misplaced.

Quit your job? By all means! Invest the money and just putter around in a small boat. If you must, you can frighten yourself nearly as well and, with a will, be almost as uncomfortable.

Watercraft editor Pete Greenfield.



Lugger sailor Judy Brickhill.





Friendship comes home, a bone in her teeth.

Friendship Heads Home

The wind along our Massachusetts north shore towards the end of May had been blowing from the northeast for several days, but not from a major ocean storm, so the swells were only about 4'. As our vessel, the 1797 East Indiaman reconstruction *Friendship*, emerged into the open ocean from behind the Boston harbor islands and set course for Salem about 15 miles to the northeast, she began a slow, ponderous corkscrew rolling, crossing the oncoming swells at an angle forward of her starboard beam. The captain had earlier anticipated this experience and had mentioned during the pre-trip briefing of the landlubber passengers and crew onboard that she might roll a bit more than she had on her trip to Boston from Salem earlier to have her masts and standing rigging installed.

I was along because I had been invited by the National Park Service folks involved in this 6 year (and counting), \$5 million project envisioned to enhance Salem's historic Derby Wharf, the centerpiece of the Park Service's Salem Maritime Historic Site. As a local boating journalist, I had been encouraged over the lengthening span of the project to look in on it and perhaps write about it, but I had not been particularly enthused because I am not a fan of these attempts at recreating artifacts of by-gone times afloat. I decided now to go on the boat ride to see what they had come up with.

The *Friendship* hull was built over in Albany, New York at Scarano Brothers, a firm that has specialized in this sort of historic reconstruction project. The 118' hull is cold

molded, with overlay veneers that provide a visual effect of traditional planking. The hull was towed to Salem and has been gradually finished off there by a corps of local volunteers, National Park Service staff and an area commercial boatyard.

When it came time to install her three masts and standing rigging, the volunteer crew, under direction of a professional captain and mate, motored off to Boston, where she was moored alongside the *U.S.S. Constitution*, whose crew of professional riggers would do the job. Upon completion of this task, the same volunteer crew was assembled to return her to Salem, still under power of her twin 350hp Cummins diesels. No sails up yet, no running rigging even, as there is as yet no crew available experienced in sailing a three masted square rigger. But now, those three tall, heavy masts with heavy platforms aloft and heavy standing rigging, became sort of inverted pendulums accentuating her rolling and the growing discomfort of some onboard not comfortable with such motion.

The captain chose a circuitous route out the main ship channel which bears away southeasterly past the Boston harbor islands, passing historic Boston Light and the outermost Graves Light. *Friendship* was going to need to arrive in Salem on the top half of the tide to gain access to her berth opposite Derby Wharf (her permanent berth on the wharf awaits fi-

nal arrangement of shoreside facilities). It was a pretty typical tour boat trip and enjoyed by all onboard, many of whom had never seen the islands close up. In addition to the volunteer crew we had some of the Park Service seasonal "interpreters" along and a smattering of news people.

I occupied myself much of the time viewing the various conflicting displays of what I termed the "then and now" nature of such a craft. In conversation with the local Salem newspaper reporter onboard I limited my comments on this to pointing out things like the platforms way up there on the masts, traditional vantage points that served for looking over the horizon, with the Raytheon radar conspicuously evident lower down that supplants the traditional way. I didn't get into arcane matters like the cold molded epoxy glued hull or the 150 tons of lead ballast, nor the diesels throbbing along steadily at 2,000rpm. He quoted me later in his story so I guess he got it.

I was quite absorbed in the ship's helm. The wheel operated a drum around which a steering cable was wrapped, each end extending out to turning blocks near the bulwarks and thence back to the tip of the rudder staff, a huge wooden "tiller" whose far end disappeared into a box at the stern. Nobody was at the helm throughout the trip. The helmsman (driver?) stood just forward of the wheel at a console right out of a modern fishing boat, viewing an array of instruments that included engine rpm gauges and a radar screen. He



The captain cons the ship...

...taking us sightseeing, here past Boston harbor's Graves Light seen through the tarred (black dacron) standing rigging.



Then...

..and now.



Facts about the New *Friendship* of Salem

Keel laid: November 1996
Decks: Main deck and 'tween deck
Overall length, bowsprit to spanker boom: 171'
Hull length: 116' (from transom to figurehead)
Hull breadth: 30'
Height, keel to deck: 20' amidship
Paint colors: Black, with cream and yellow-gold trim; green, black, and red on deck; copper below the waterline
Figurehead: Woman in classical dress offering a bouquet of flowers

Masts: Three
Height of main mast: 120' to keel, 106' above deck line
Longest spar: Main yard, 52'8"
Shortest spar: Mizzen royal yard, 14'
Type of Rigging: Square rigged
Amount of rope to be used in rigging: 17 miles
Number of sails: 21
Area of sails: Standard 9,409sf; stunsails 8,712sf
Sail material: Oceanus Sailcloth
Ballast: 150 tons of lead

Construction method: Cold molded (laminated wood and epoxy); principal woods used are Douglas fir and oak
Accessibility: The new *Friendship* of Salem and its boarding facility will be accessible to persons with disabilities
Safety: The new *Friendship* of Salem will meet modern safety requirements through systems designed to be compatible with its historic appearance

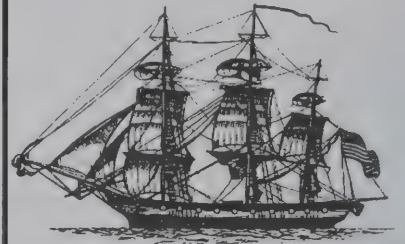


I was quite absorbed in the ship's helm, wheel, windlass, turning blocks, rudder staff...



...the real helm...

...and steering pistons.



Friendship of Salem

Friendship is a reconstruction of a 1797 three-masted Salem "East Indiaman", a type of merchant ship that made Salem a leader in opening trade with the Far East in the years after the American Revolution.

The original Friendship was built by shipbuilder Enos Briggs, known for the frigate *Essex*, at his shipyard across the south river from today's Salem Maritime National Historic Site. The three-masted, square-rigged, 342 ton vessel was registered to merchants Jerathmiel Peirce and Aaron Waite of Salem.

Friendship made 15 voyages around the world, trading for pepper, exotic spices, sugar, coffee, and other goods. Among her destinations were China, Java, Sumatra, Madras, the West Indies, Venezuela, London, Hamburg, St. Petersburg, Cadiz, and Livorno. While returning from Archangel, Russia, during the War of 1812, she was captured by the British and was condemned and sold.

The new *Friendship* hull was constructed in Albany, New York. It is being completed and outfitted by National Park Service staff and volunteer shipwrights as well as Dion's Yacht Yard at Central Wharf, one of three historic wharves at Salem Maritime National Historic Site, a unit of the National Park System. The public will be able to see the continuing work in progress. The reconstruction is based on a model of the original *Friendship* at the Peabody Essex Museum, as well as three paintings and numerous documents, including the logs of the ship's voyages.

In addition to the Federal funding provided by Congress, the funds for construction have been raised by The Salem Partnership, Inc., from local, county, state, and private sources. Fund-raising is on-going. Contributions are welcome at The Salem Partnership, 6 Central Street, Salem, MA 01970; (978) 741-8100.

Friendship will be managed as a partnership between the National Park Service and the Friends of *Friendship*, Inc., a not-for-profit corporation organized by The Salem Partnership. When completed, the ship will be open for tours at historic Derby Wharf as part of the programs of Salem Maritime National Historic Site and will sail as an ambassador ship for the Essex National Heritage Area. The Friends of *Friendship* will coordinate its sailing program.

steered with a short lever mounted on a stainless steel pedestal on the console marked "Hydraulic Steering", making tiny corrections from time to time which activated two large hydraulic pistons inside that stern box nudging the rudder this way or that.

As the captain was quoted in the local newspaper article, "This *Friendship* is a wonderful mix of old world design and new world technology." It is indeed, and I do realize that one can no longer build a reconstruction of an earlier era vessel just as it was once built nor operate it on today's waters just as it was once operated. But I did wonder about how the interpreters this summer would fit the modern technology so obviously there into their effort at projecting a vision of how it once was here at historic Derby Wharf 200 years ago.

As we rounded Marblehead Neck on our approach into Salem harbor, we came into the lee of the islands in Salem Sound and the motion eased. Sighs of relief were heard, followed by a revival of earlier busyness, conversations, walking about.

Coming into Salem's industrial ambience harbor, dominated by the big coal burning Salem Harbor Power Station (one of the 6 dirtiest power stations in Massachusetts), we were met by the harbor master at the console of his own little vessel. An adventurous spectator also joined us on a pwc. Approaching Derby Wharf we found a smallish "crowd" of perhaps 50 or so onlookers viewing our arrival. Judging from shouted greetings, some were in some way related to those onboard. Others were no doubt early season tourists. The paucity of the greeting as *Friendship* returned to Salem suggested to me that she might have a hard struggle ahead gaining local public interest as Salem's tall ship.

The captain displayed his merchant marine experience maneuvering *Friendship* alongside her temporary pier, for she had to be turned 180 degrees in the narrow channel amidst some construction tugs and barges. This was accomplished by the judicious throttle control of the two diesels, and then she was brought alongside the wharf right where someone had moored a construction float. Much ado ensued backing and filling bringing her alongside despite this obstacle, with lines being tossed, sometimes several times before success was achieved. After a good deal of rearranging lines amongst several bollards, we disembarked.

Viewing *Friendship* at her berth as I walked to my car, I thought again of a brief conversation I had enjoyed with one of the very nice Park Service interpreters. When she learned I was perhaps a bit more knowledgeable about all this boaty stuff, she asked quite earnestly, "How did they ever sail these ships in those days without power?"

I had replied that, in essence, they knew what they were doing. Her question was most understandable coming from someone not versed in all the details of maritime history, but I wondered a bit about the interpreting that will be going on summers henceforth at historic Derby Wharf explaining *Friendship* to the tourists.



Coming into port, ahead the historic Salem Customs House (right hand brick building).

The 180 degree turn brought the bowsprit perilously close to these industrial park flagpoles.



Volunteers handling docklines.

Safely berthed.



I know I have said this before, but I believe that strip planking is the best way for an amateur to get an extremely high quality boat without much danger of getting in over his head. And ... the best thing to do after you get the hull built is to sheathe it inside and out with epoxy and fiberglass. I just finished doing that to a 20-footer (78" wide) and it turned out mighty good, if I do say so myself.

Though I have had a lot of experience, I believe that it is possible for someone who hasn't to do a good job, too. What you have to do is eliminate any franticness from the procedure so that it is just another tedious job with no unexpected disasters. Actually, the way I do it is sort of tranquil ... sort of like how I used to lie on my back out in the pasture when I was a little boy and look at the clouds and see the shapes of castles and lizards. "Golly," I'll say, "look at that little run right there, it looks just like an upside-down Playboy Bunny ... no, wait a minute, I believe it is the dripping nose of the young fart-faced mechanic in *Those Magnificent Young Men In Their Flying Machines*." Wow, have I gone too far? Anyway, here is how I reach that state of tranquility.

First, I do it a little at the time. I don't roll off 20 feet of 5" wide fabric and drape it all over the place. You can't even hang wallpaper like that, and paper and flour paste is a pretty benign medium compared to this mess. The way I did the inside of this boat was to use up most of the carefully hoarded scraps from years of fiberglassing these lapstrake marvels I usually build. It was sort of amazing how close some of the pieces came to fitting first one place and then another of this complicated hull. Now that I am through, it is hard to see what went where. I'll continue to explain but first, just for everybody's good, I'll digress a little bit.

I am sick and tired of changing automobiles. For one thing, I think I only finally get used to a car after I have driven it for 200,000 or 300,000 miles. Then, just when I have learned how to hold the slack in the steering just right, I finally have to put the old thing down and transfer all my junk to its successor.

Now I have an old Mercedes just exactly like Yasser Arafat's. I believe that jillions of third world desperados and 100,000 Mexican taxicab drivers can't be wrong ... that if you can accept certain peculiarities, it is possible to keep an old Mercedes clattering along forever. So I ordered the books ... dang. The man who sold them to me said, "Mercedes assumes a certain bit of capability on the part of the mechanic." I am going to do that same thing with you ... and assume that you read the book that your epoxy people wrote, too.

The way to use little pieces and not make a mess is make at least one straight edge parallel to the weave of the cloth. What you do is pull one single string so that it disrupts the lay of the weave enough to make a little line to cut along. If you have a long way to go, you'll have to pull the string (if you try to pull two adjacent strings, they'll bind each other and it won't work) and cut what you can see, then pull it again and cut some more until you have ripped the cloth all the way. To make that into an edge that you can paint without pulling strands of fiberglass all out into a hell of a mess, you need to unravel strands so that the cross strings stick out about 1/4". You want to put that edge where you lap onto the section

Fiberglassing

By Robb White

that is already down. Any ragged cut stuff or fabric that is cut on the bias needs to be hanging over the gunwale to be trimmed ... and leave plenty of it flopping out there too so you won't pull strands out while you are smearing.

It is possible to use ragged-edged pieces in the middle of the boat if you lay the cloth out with the good edge lapping the last piece. Then paint it out but stop short of the ragged edge, cut it straight, in the wet with a sharp box cutter, and gently lift the trimming out of the boat. To put it simply in the form of a rule, you cannot paint the edge of fiberglass fabric that does not have an unraveled or factory selvaged edge without pulling out strands and making a mess, but you can stop short, cut, and leave a new edge across the bias.

You just go along like that, one piece at the time, overlapping about 1/4" until you have done the whole job. You can even quit and come back later, but I like to do it all at once so I can re-coat the whole job within the re-coat-without-sanding window of opportunity. It is possible to get it so smooth that all it will take is just the least little touch here and there with a cabinet scraper and a thorough Scotch Brite pad job to be ready for the paint or varnish ... if you are a fiberglass ace like me.

"But what about all those laps?" I thought I heard someone wail. The trick there is to use 4-oz. cloth. Three coats of epoxy on top of a good fiberglass job will just about eliminate a 4-oz. lap, particularly if you take the high bumps off with a cabinet scraper first. If you need more fabric weight, all you have to do is lap on more of that 4-oz. stuff, the cost is the same. I have 12 ounces worth in the bilges of this boat and it is impossible to see or feel any laps at all. Gougeon Bros., in their excellent book, tell about a little trick where you can butt fabric so perfectly that you can't see where it is done, but it requires a certain degree of messiness and I like to mess with boats ... not epoxy.

Now, I am going to tell you something. There are two very important things you need to do to get ready. One is to get that boat so perfectly prepared that 13 coats of varnish would make it ready for the show. It needs to be perfectly epoxified, perfectly smooth, and with absolutely no cracks, holes, or dimples anywhere.

The other thing is that the boat needs to be warm and cooling off while you do the job. A lot of people go into the shop first thing in the morning and turn on enough lights to film a television show, and then they will begin to scurry around in a preparatory frenzy. The heating of the wood, even epoxified wood, from all that energy will cause it to blow bubbles. When the fiberglass job gets about three-quarters cured, the bubbles will be sealed under the fabric and will make voids, some as big as a quarter. The Mercedes rule applies. Do what you have to do. If you think fixing a rough wood surface is a pain in the ass, you just wait until you have to fix a rough fiberglass surface. It ain't hardly worth the trouble.

I was going to interject this little tidbit up there where I was talking about lights just to be cute, but sometimes cute is inappropriate. Contrary to what might seem logical, very

bright light is not best for painting, and that includes epoxifying, varnishing and fiberglassing. What you want is a dim shop with just one or two lights shining down the length of the hull so you can see the reflection of the bulb in the finished coat as you paint toward the light. Obviously, you don't want it all that bright shining directly into your eyes, and you will have to adjust it when you have moved enough so it is not reflecting right anymore. With these little fanny dunkers I usually build, it is easier to move the boat than it is the light ... some of them can be adjusted by pushing with the brush but not this monster. I have to put the brush down and go move the chair onto which the light is clipped.

How do you put the juice on there? There are two ways. The easiest way is to use a plastic squeegee, and I do that where I can get away with it on a mostly horizontal job. It is quick and foolproof if the edge of the squeegee is smooth (I polish a new one on my britches leg). You just start spreading that mess around from where you poured it in the bottom of the boat ... maybe 5 ounces at the time is all you can get away with for sure ... and you need to get it all completely smeared before it even gets the least bit started with the cure because the thinner it is, the better it works.

After you have squeegeed it out so that the threads of the cloth are completely saturated, but no extra epoxy is either under or on top of the fabric, sweep the surface with a heat gun and a short bristle brush. That will kick the epoxy into high gear and decrease the viscosity so the brush can even everything out and show you where potential bubbles might be so you can brush them out as the wood re-cools and draws the epoxy into the pore that was "outgassing" (Gougeon's word ... probably plagiarized from politics).

A good job will show the weave of the fabric of the cloth completely and uniformly dull, the cloth texture plainly visible, with no shiny spots, and no places where the cloth looks pale from epoxy starvation. If you ain't got that, you need to keep brushing and heating until the cure is too far gone, and if you can't get it in time, use a smaller piece of cloth and smaller shots of stuff next time.

Nothing beats a plastic squeegee, not only for fiberglassing (a roller won't work for that at all because it picks up the cloth and rearranges it), but for coating ... if the surface is pretty horizontal. Fiberglassing a whole boat is just not a squeegee business though. It is just a short cut anyway. You can do just as good a job with a little brush. It is just slow work to do it right. Here is how I do it.

I like a 1-1/2" chip brush because they fit down in the little cups I use, but on a big fiberglassing job I just use the little cups to mix in. I paint out of a plastic refrigerator container so the epoxy can spread out and get away from itself so it won't get hot and so that I can get just the ends of the bristles wet in the shallow puddle without having to pay attention too much. A bigger brush won't speed things a bit.

So get your stool (at that, I think I have another of the mysteries of the world figured out ... that's the new fad among women where they wear a jacket tied by the sleeves around their waist all the time ... even in the summer ... they have established that fashion statement so you can't see how flat their rumps are ... me, I like a good-looking woman). Put the

Inkspots on the stereo unless you have an old buddy as the DJ at the local radio station like I do. The whole job ain't all that bad if your stool is the right height, your imagination and the brush is in good shape, and your DJ don't hit you with back-to-back Dave Brubeck.

What you do to tranquilize that brush like that music is doing to you is to give it the old one, two, three. First, cut bristles off to about 1-1/8" with the razor sharp pocket knife you keep in your pocket all the time. Cut from both sides so that you wind up with a very uniform double bevel. Two, sand the pluperfect hell out of the ends of the bristles with a high speed disc sander (that's all I ever use one of the bastards for) with a 40 grit disc. Turn the brush every which way so that the spinning disc slaps the bristles backwards and everything. That will frazzle the ends of the hairs, smooth up the taper, and shake loose a lot of errant hairs from the ferrule (kind of like a wild hair some place else). Step three will put the moxie on the rest of them. That's when you wire brush the whole end of the thing with a high speed wheel.

I know y'all are getting tired of this, but I have to drop back to automotive right here. I had an employee one time who was an expert at buying used cars. The way he checked them out was to drive them from Moultrie to Funston and back ... 30 miles ... wide open in first gear. It was kind of like what you are doing to that brush. If it can stand that, it is ready to go to work. Just in case, I have a little pair of very sharp nosed, toothless haemostats that I use to pick them errants out with.

You get seven or eight brushes ready, clean up the shop, dust the boat (you already washed with a Scotch Brite pad like the book said, I assume). I vacuum and scrub with a rough palmyra brush first, then rag it off with a clean towel then beat it all over with another clean towel. After waiting for the dust to settle, I lightly go over it with one of those fuzzy static electricity dust cloths. Lay out your fiberglass and make sure that there is nothing at all underneath. If you are working a vertical surface, a light hint of a shot of 3M 77 aerosol contact adhesive at strategic places on the boat will hold it just right. That stuff is pretty good for a few other odds and ends.

It is possible to fiberglass an inside corner using it to hold the cloth, but it does not work for an outside corner. It looks like it is going to hold, but the epoxy makes it turn loose and the glass will spring back up and make a mess. Don't go wild with that stuff and glue the cloth everywhere because the brushing will re-arrange the fabric and, if it resists because it is glued, it'll cause puckers and packed strands. All you want to do is hold it hanging so you can sit on your little stool and tranquilly brush the epoxy, a little bit at the time, from the middle top down, always stroking strategically in the direction you want the cloth to creep. It is kind of a funny skill, a little like feeding a baby. You have to sort of work your mouth while you are doing it or it won't do right.

I wouldn't advise this to anybody, but I don't even use rubber gloves. I do wear my glasses because you can't ever tell where a little errant strand might flick a drop. I did this whole monster boat without getting any epoxy at all on me or the floor ... of course I did drop a whole cup in the bottom of the boat and had to squeegee it up, but that don't disqualify the statement.

Speaking of cleaning up, if you get too much epoxy where you have no place to go with it, you can pick it up with either the brush or the squeegee. Wipe it up and rake it off the on the rim of the cup. You can sweep up a whole cupful right away like that. Too much epoxy is just as bad as too little. You can also transfer a puddle to a dry place with either the squeegee or the brush. It is possible to fool around and get a perfect fiberglass job. Sometimes when you have to brush around in the same place trying to straighten something or other you might rub up a little fuzz that refuses to get off the brush.

I wipe the brush with paper towels. I like the cheap brown kind like they used to have at bus stations before they invented those cursed little hot air blowers. They are tough and lint free under most sticky brush conditions, but the best thing is that they aren't absorbent enough for the glue to soak through enough layers to get to your hand ... usually. Don't wad the paper towel up and stuff it in the trash when you get through, just throw it on the floor. When the sticky places cure it will be even better than new. I always wipe the brush every time I get a new cup to get rid of as much of the last batch as I can. If the brush gets too sticky, or the stuff in the cup gets too thick, I don't hesitate to chuck it. I am a tight skinflint, but there are times when you can take that kind of thing too far.

Finally, hang around the job and do your trimming when the cure is exactly right ... about like polyethylene. If it is right, the box cutter won't gum up and the trimmings will pull off smoothly. If you wait too long, you just waited too long. Another reason to hang around is that it is best if you re-coat within the window of opportunity, and for me that is just as soon as possible. You can get away with rolling another coat on there when the epoxy is still pretty green. I can tell by feel when I'll be able to roll without leaving anything but epoxy behind.

Rolling fiberglass is sort of tricky. You don't want to whip up many bubbles by excess speed or rolling too much in the same place. I sort of try to plan a little bit. Again, the short bristled brush and the heat gun are your good friends. You can roll the epoxy onto the fabric sort of haphazardly and fix it with the brush by taking the puddles to the bald spots. If you get too many roller bubbles, a light swipe with the heat gun will work wonders. As a matter of fact, I keep my heat gun close to hand any time I am fooling with epoxy.

There is another heat gun trick that I hope you don't have a failure with. I am stepping out on another limb here, but you can prepare old epoxy to receive the new without sanding if it ain't blushed too bad. Say the Inkspots gave out on you or you found out that your wife was fixing to get pregnant and you wanted to be there so you just had to quit in the middle of the job and you have to lap up on old epoxy. You can't actually sand half-filled fiberglass enough to prepare it for the next coat without taking most of it off the boat and putting it on you. I wouldn't advise doing a whole boat like this, but new epoxy put on hot (not melted) old epoxy will stick just fine.

It ain't the complicated things that cause the big problems that I have heard about, it is the simple things like a bad mix (those little pumps are just to get the stuff out of the can

... mark your cups accurately ... I am using the Mercedes assumption here) or poor surface preparation (a microscope should reveal a perfectly scratched epoxy surface that you can lick with your tongue and not taste any contaminant at all).

There are all sorts of little problems that you can get into and solve, like how you can cut a pucker and brush it until it overlaps itself and disappears or fix where the glass is trying to bridge a little dent by waiting for just the right state of cure and mashing it down with a wet thumb so that it sticks. It is easy to scrape off a run with a cabinet scraper, too, but it is best to do like me and make a perfect job of the whole business all the way from the beginning to end ... a shiny boat with perfectly adhered fiberglass safely encapsulated way down there against the wood where it belongs so all you need is a thorough Scotch Brite job to be ready for the paint.

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This series of articles is intended to be in the nature of a potter in and around the subject of small boat design. The aim is to enable the small boat enthusiast to appreciate with greater understanding boat lines, both on paper and in the round. It should help you gauge better the performance of small craft and may even encourage some readers to take up paper and pencil, although it does not purport to be a do-it-yourself boat design course.

For those whose appetite is sufficiently whetted and who may wish to read more widely, I suggest first looking at *How to Design a Boat* by John Teale in the Sailmate Series published by Adlard Coles Nautical Books for £7.99. There are other well-known books on designing, but these tend to be heavier going for the beginner and may be better approached after reading John Teale.

Since *Afloat!* is concerned only with wind or person-powered craft, the particular characteristics of motor boats will not be considered except to say that craft intended to be driven primarily by motor will not normally perform well under sail and, depending upon their size and shape, may be difficult to propel with oars or paddles.

Perhaps it would be as well for terms to be defined as they occur; a recent letter reminded me that even such a seemingly obvious term as "beam" may not be so obvious

Design Rules – OK!

Part 1

By Dennis Davis

Reprinted from *Afloat!**

for the newcomer to the boating scene. Length, too, can be an ambiguous term since when dealing with boats each usually has at least two lengths, length overall (LOA) which is the length between the perpendiculars (see drawing), not necessarily the length on the deck (another length). The second length common to all boats is the load waterline length (LWL); i.e., the waterline length when loaded normally.

A few craft, usually racing boats, may have a LOA that equals the LWL. This will usually mean that both stem and stern are vertical, thus giving the maximum waterline length within a given LOA. Similarly, each craft can have several different "beams," i.e., hull widths. Beam normally refers to the maximum width of the craft which is commonly taken at gunwale or deck level (see drawing). The second major beam dimension is again at the waterline and it is this, in conjunction with the LWL, which is the best indicator of speed potential.

There are basic assumptions about boats

that govern performance in general, including length and beam as above. Generally a long, slender craft will be faster than a short, beamy, one, and a round bottom will be faster but less stable than a flat bottom. A number of commonly seen craft, in particular canoes, kayaks, and racing sailing craft, may be designed to fit a set of rules laid down by a ruling body (which may be a class association) to try to ensure fair competition. Such craft are known as "restricted" or "development" classes; i.e., they are designed within the parameters laid down but may vary outside these rules.

Working to such rules, and trying to circumvent them to produce a faster craft, can produce some oddly shaped craft; e.g., racing kayaks often have a diamond-shaped deck plan to enable them to conform to a minimum beam rule while retaining a narrower and more conventionally shaped waterline. Such rules really defeat their own purpose, and it would probably be better to have just length and weight rules to ensure that craft were sufficiently strong for their purpose and allow the beam to be just enough to allow the paddler to achieve optimum performance.

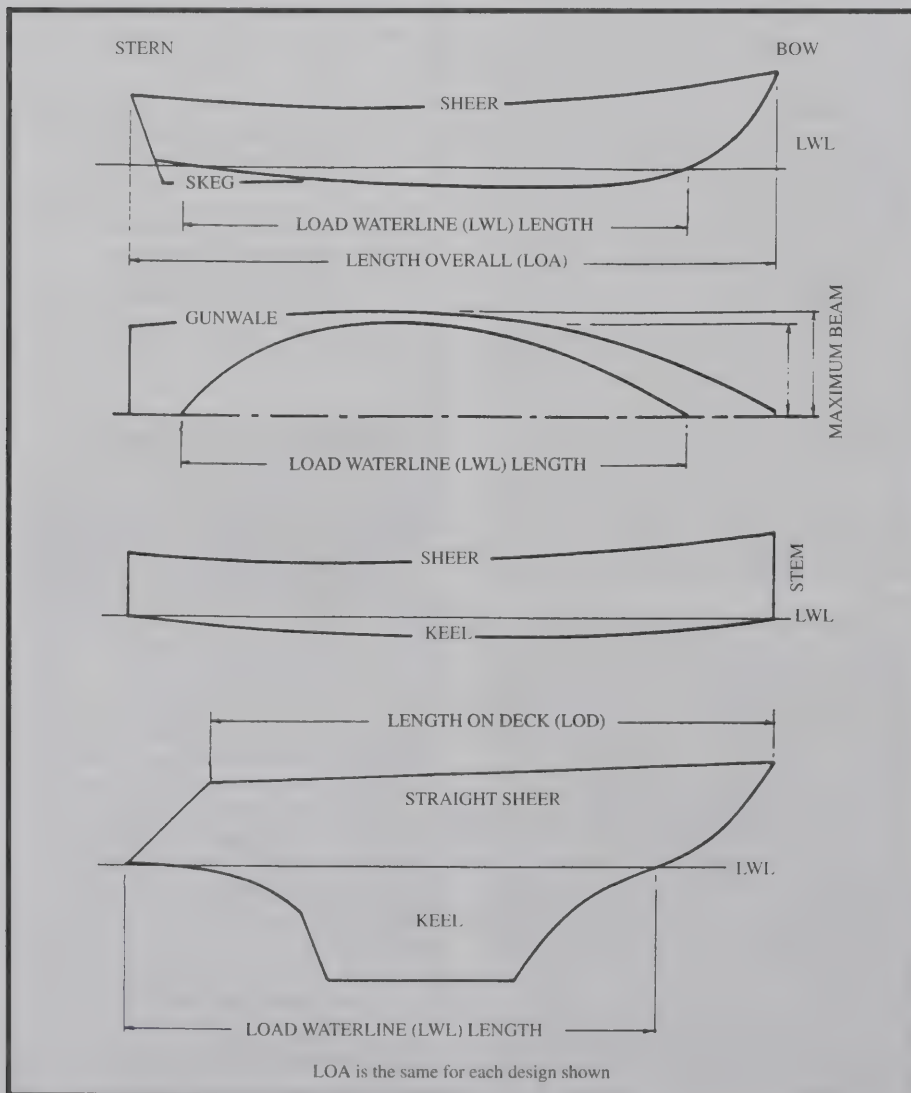
Other craft, such as the Mirror and Laser sailing dinghies are known as "one-design" classes, which means that in theory each boat is exactly the same and there is little or no scope for altering or developing the design. This is helpful to owners for it means that they can compete on an equal footing with both newer and older craft within the class, not necessarily so in a development class.

Basically a boat design is produced to enable someone to build the boat, and before the designer can begin he has to decide upon the construction method and the material since these have considerable influence upon the design process. Small boats are likely to be built from timber, plywood, or a form of reinforced plastics, or perhaps a composite of these. Generally it is not practical to build small craft from steel or ferrocement because the weight of these materials is likely to be excessive if sufficient strength is to be obtained.

Aluminum is a possibility that is often ruled out on the grounds of cost or problems with electrolytic corrosion. Each of the materials mentioned imposes its own limitations on the designer. Clinker (or lapstrake) timber construction, where the longitudinal planks overlap each other along their length, is a very old method of boat building, and boats can be built in this way without the need for either glue or metal fastenings.

The shape of the hull derives from the shape of the planks, although traditionally the builder would use at least a centre cross-sectional mould to fix the shape. The modern western tradition is to fasten each plank to its neighbour using copper nails riveted over roves, domed copper washers. Inside this shell are steam bent ribs, also riveted to the planks, making a relatively light and very strong hull which relies on the planks absorbing some water and thus swelling to seal any possible leaks along the seams.

For the designer, the limitation of clinker construction is largely in terms of the amount the planks can be persuaded to curve. Because few moulds are required, and they may be built in as bulkheads, it is usually possible to have the sides curve in at the gunwales so the beam on the deck is less than the



maximum beam. This curvature is known as "tumblehome" and is sometimes designed into yachts, especially at the transom where it can give a pleasing stern shape. Canoes often have tumblehome in their centre sections to enable a solo paddler to paddle nearer the side of the canoe when it is heeled a little.

A more modern method of clinker construction utilizes planks cut from plywood sheets which are then glued to each other thus making in effect a monocoque structure which requires no further strengthening other than at the gunwales, although normally other parts of the boat such as thwarts are fitted and thus add strength. Some sailing dinghy classes use the method and it is used in the U.S. for canoes. Larger, or heavier boats, were ("were" because timber construction is too expensive to be very common these days) often built using a smooth skin method of construction known as carvel. Here the planks are usually narrower than for clinker, almost certainly thicker, and are butted edge to edge.

Unlike clinker, the planking is done after a frame consisting of cross-sectional moulds, longitudinal ribbands, steamed or sawn ribs (or frames), and the keel/stem and stem are set up. The planks are carefully planed to fit with the outer edges arranged with a small gap that can be filled with caulking. Carvel planks, while generally thicker than for clinker, are still shaped to conform to the shape of the hull; i.e., they are wider in the centre than at the ends.

A modern variation of carvel construction is known as strip planking. Here the planks are really only parallel-sided narrow strips, usually with the top edge machined concave and the bottom edge convex to allow the strips to lie together as they traverse the curve of the hull. A moment's thought will demonstrate that there will be problems in strip planking a hull since the centre circumference is much greater than at each end. One way around this is to begin planking at the keel and fitting in short strips to build up the centre planking. The strip planks are normally glued and, for larger craft, nailed to each other.

Canoes are usually finished inside and out with a thin laminate of epoxy resin and thin glass fibre cloth or similar reinforcement. The thicker cloths used for larger boat construction can be finished as for other timber construction, although epoxy is likely to be the modern choice. While this is a completely satisfactory method of construction, it does present problems should repairs be needed because of the multiplicity of nails within the skin. Canoe building using this method is popular in the U.S. and there are several books describing the method and giving suitable designs for its use.

Design limitations are similar to those imposed by carvel construction. Another smooth skin construction method is hot or cold moulding. Following the introduction of reliable waterproof glues in the 1940s, it became possible both to manufacture waterproof plywood and also to make complete hulls using thin wood veneers and waterproof glues; in effect, plywood formed in the shape of a boat. One company that took full advantage of this was Fairy Marine who utilized techniques developed during the 1940s to hot mould a series of dinghy and yacht hulls, notably the Uffa Fox designed Firefly, Albacore, and Swordfish classes. Such techniques require considerable financial expenditure on moulds and

autoclaves so require a very large number of identical hulls to be produced if costs are to be covered.

Today the equivalent production methods produce fibre reinforced plastics, or roto-moulded, craft. Cold moulded hulls can be produced quite inexpensively once the mould has been constructed. The mould has to be a substantially built structure, dimensioned to allow for the skin thickness if building to class rules. Strips of wood veneer about 1/8" (3mm) thick, or similar thickness plywood, are stapled across the mould, usually from keel to gunwale at an angle of about 45°. A second layer is then glued and stapled to the first at 90°, with the third and final layer being laid parallel to the sheer line. Using modern glues or epoxy resin, hulls produced in this way are very light and strong and are generally an economical use of timber for boat construction.

All craft produced upon a full mould have design limitations imposed by the mould. It is obviously not possible to have tumblehome or it will be impossible to lift the hull from the mould. One way around this to have the mould in two or more sections, or possibly one that can be dismantled inside the completed hull moulding. Traditional wood and canvas canoes get around the problem by not completely fastening the ends to the stem and stern posts while on the mould so the hull can be "sprung" off the mould and the ends fastened off the mould.

Yet another method of smooth skin timber construction is one favoured by Uffa Fox for some of his racing designs, that of double diagonal. As with moulded construction the spine of stem, keel and stern is set up on the mould and thin strips of timber are laid diagonally as for cold moulding. On top of this is laid a layer of thin waterproof cloth, traditionally oiled silk for small craft. A second layer of timber strips is then pinned through to the first layer; ribbing is applied inside the hull as for clinker construction. This is a method that requires meticulous workmanship and, like strip planking, does make for problems when repairs are required.

There are other methods of timber boat building, but those mentioned are the ones most commonly used. Plywood construction may or may not involve a timber framework or even a separate mould on which any number of craft may be built. The obvious limitation is that plywood comes in flat sheets of fixed sizes that in turn impose their own parameters within which the designer must work.

Traditionally boats built from plywood consist of a timber framework of stem, keel, and transom (or stern post) with transverse moulds, which may be built-in bulkheads, set up at intervals along the keel. Around the moulds are curved timber strips at gunwales and the chines. The plywood sheets are cut to fit between the longitudinal strips, then glued, nailed, or screwed to them. Where joins occur, the ply can be scarf jointed to provide the correct length, or the panels can be butt jointed on a backing piece (butt strap). All this is usually done with the hull inverted upon a stand to bring it to a convenient working height. This method is capable of producing craft with an excellent shape and more than adequate strength for all types of sailing and boating.

A modern, simplified version is where the timber framework is largely replaced with resin and glass fibre tape; timber is normally retained for the gunwales. The Mirror dinghy

is probably the best known example of this type of construction. The use of epoxy resin has extended the possibilities of the method for larger craft, certainly up to and even beyond 20'. Both of these methods accept the fact that ply is in flat sheets which, theoretically, will not curve in both directions at once. However, it is possible to persuade thin plywood (thin relative to the size of the craft) to take up compound curves within a fairly limited range of hull shapes.

My own DK series of designs are of this type and were developed originally in the early 1960s. Here the two panels which form the hull are cut with a curved keel line which is then forced to conform to a straight line either on a timber keelson or by a radical longitudinal curve with the keel line held together with resin/glass fibre tape laminate. Several catamaran designs, including the Tornado, were developed using a similar method that involves the use of a deck template to hold the hull to the correct shape.

Some of the development classes such as the International Moth also have designs based on this method. It is limited to craft which can be built using relatively thin plywood (although this can of course be clad with a resin/glass cloth laminate) and at present is rather a "suck it and see" method when it comes to actual designing.

Finally there is glass reinforced plastics, or perhaps better these days when ever more exotic reinforcements are becoming available, fibre reinforced plastics, FRP. Like the hot and cold moulded timber craft, FRP produces a completely homogenous hull that, in theory at least, should not leak and should have a long and trouble free life. The biggest problem in my own opinion is that a FRP hull is only as good as the mixture which made it and this is subject to a number of variables, none of which can be adequately checked once the craft is built. The design limitations of the method are much the same as those already noted as applicable to other moulded craft.

A further point to consider is that where there are very narrow parts of the mould it is unlikely there will be very much, if any, reinforcement in these areas so they will be liable to chipping. In general, FRP construction is perhaps the least practical for the home builder unless it is possible to borrow or hire a mould for the craft you wish to build; it then becomes relatively simple.

Starting from scratch involves building first a male mould, or actual boat, in timber or plywood, then making a female FRP mould from this before even beginning to mould the final boat. These then are the main methods of small boat construction that the designer can utilize when considering a design. In the next issue we shall look in more depth at the lines of a small plywood boat.

(To Be Continued)

* *Afloat!* was Dennis's version of *MAIB*, no longer published, sadly.

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The Innovative Small Craft Designs of Don Rypinski

About the Designs

(From the brochure)

Most small boats today are expensive and take approximately one hour or so to set-up. They tend to be cumbersome to transport, require the use of a trailer, which is costly and need a large area of accessible space for storage, particularly multi-hull boat trailers.

The design concept for these boats was to satisfy a need for versatile watercraft which would be quick to set up, operate, inexpensive, lightweight enough to transport on a car-top, launch and maintain and simple to store in a garage over a car, or on a wall or hang from a balcony.

The boats are light enough to be handled by one person when the hulls are separated. In order to not have to break boats down completely, we have designed a ramp with roller which enable one person to load and unload an assembled boat on a roof rack without help.

Over the past four years we have developed and tested prototypes of three boat designs. The smallest is our 11'6" Versacat Catamaran which can be rowed, sailed, motored or pedaled. The Triton Tandem Sailer is a 14' trimaran designed to be easy for the novice sailer to operate safely by sail, paddle or motor. The 14' Outrunner Outrigger is designed for use in surf as well as calm waters and can be sailed or motored.

All three boats are constructed of the highest quality fiberglass materials making them very light, strong and easy to transport on most car-tops.

About The Designer

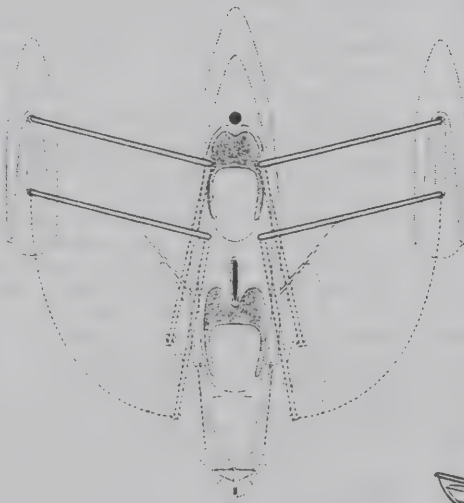
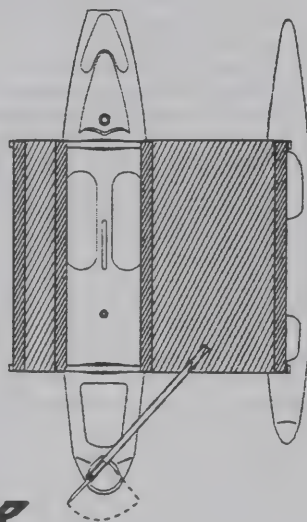
Don Rypinski has had considerable experience designing and sailing high speed craft both on water and on land. In the late 1950s he worked for Newport Boats developing the Pacific Catamaran, Olympic Finn and Kite Dinghys. In 1961, Don spent six months in French Polynesia studying Tahitian outriggers and canoes and three months in Hawaii studying catamarans.

In 1965 Don built his first land yacht, thinking he had invented the sport. After learning there was an International Federation of Sand and Land Yachts (FISLY) which held annual meets in Europe, he built a "portable landsailer for competition in France in 1971. The event was held in Brittany and he placed third in a field of 110 land yachts from eight different countries. In 1972 he participated in the ultimate landsailing expedition, 1,800 miles across the Sahara Desert while making a documentary film for *National Geographic*.

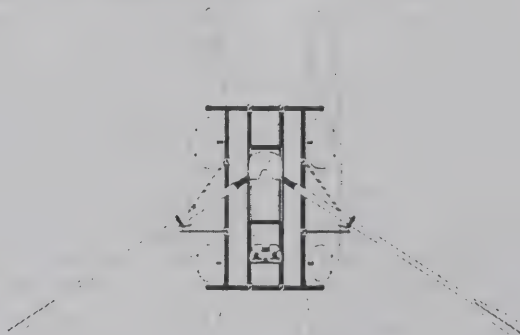
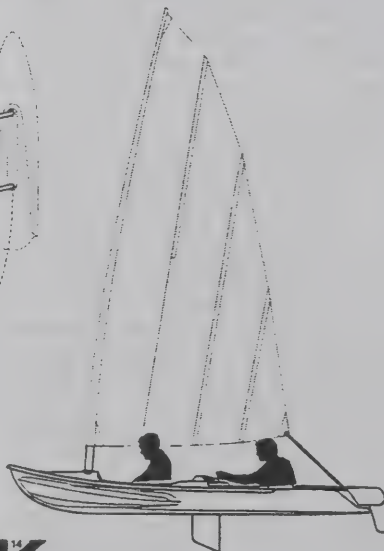
The Triton, Outrunner and Versacat are the results of a concept Don developed in 1992 to build a light weight car-topable boat that would blend the leading edge technological advances of the dinghy, windsurfer, kayak and multi-hull. The catamaran and trimaran are evolutionary extensions of the original outrigger design.



OUTRUNNER
OUTRIGGER



TRITON
TANDEM SAILER



VERSACAT
CATAMARAN

U.S. Patent #5,582,126 Other Patents Pending



TRITON™ TANDEM SAILER

Triton Tandem Sailer

Concept: To combine the leading edge design features of the windsurfer, kayak and multihull boats into a versatile craft that is lightweight, compact to store, easy to transport on a car top, simple and safe to use by one or two persons.

Boat Size: The Triton is 13'-6", long and 12' wide when in the sailing position and 5' wide when folded & 171lbs fully rigged.

Unique Features: Outrigger hulls fold back independently from 12' wide when sailing to 5' wide when folded.

Sail It: The Triton has no boom, which allows the sail to roller furl around the mast, a great safety advantage for sudden wind changes and/or easy docking. Steering is done with the feet which leaves the hands totally free to tend the sail, paddle, fish, photograph etc. The sail can be quickly adjusted to any size from one square foot up to 85 square feet by simply pulling the sheet line or furling line both of which are in front of you on the deck within easy reach.

Paddle It: The Triton can be paddled from the aft cockpit just like a kayak. For two person paddling, one ama (short hull) is pivoted aft allowing the person in the bow cockpit to paddle on that side while the person in the aft cockpit paddles on the other side.

Motor It: A bracket which fastens to the deck and supports an electric trolling motor moves the Triton along at about five knots for up to four hours on one battery charge, depending upon the size of the battery, motor and weather conditions.

Fish From It: The Triton makes an ideal fishing boat since the helmsman's hands are mostly free and access to both sides of the boat is immediate without moving.

Dive From It: For skin diving it is easy to board from the water and is able to hold a great deal of equipment between the forward cockpit and the aft hatch. It is possible to strap on additional diving equipment to the connecting arms between the hulls.



VERSACAT™ CATAMARAN™

Versacat Catamaran

Concept: To design a lightweight easy to use versatile catamaran. With a basic configuration (two hulls and an aluminum frame) the catamaran can be turned into one of several different configurations easily and quickly by simply adding modular components to the basic frame with thumb screws.

Boat Size: The Versacat's two main hulls are 11'-6" long and 15" wide. With the basic frame attached the beam (width) is only 5'. Each hull weighs 65lbs.

Unique Features: Two watertight storage hatches in each hull. The hulls are connected by an aluminum frame tube held in by four stainless pins below decks (accessed through hatches).

Sail It: The Versacat sailing version has a windsurfer type mast and rig in each hull, auto kick-up centerboard & rudder and tiller steering.

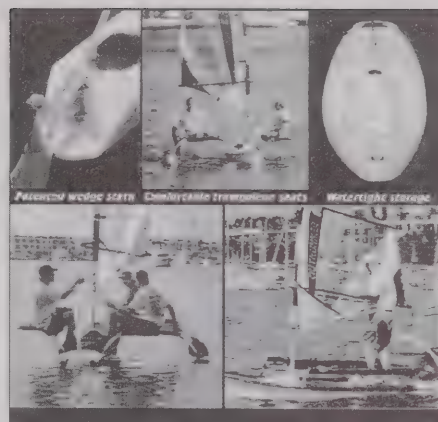
Motor It: An outboard bracket on the aft connecting arm supports an electric trolling motor which moves the boat along at about five knots for up to four hours on one battery charge, depending upon the size of the motor and battery and the weather conditions. A gas motor may also be used. There is plenty of storage room in the hulls for either gas tanks or batteries.

Pedal It: Pedal modules come in two versions; paddle wheel (for shallow water) and prop/shaft for deep water.

Row it: The Versacat also has a rowing kit that comes with a sliding seat, racing shoes and wooden laminated oars by Pocock Racing Shells in Seattle, WA.

For more information
or a demo
of any of the three designs
contact

Don Rypinski
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OUTRUNNER™ OUTRIGGER™

Outrunner Outrigger

Concept: To design a lightweight boat (214lbs fully rigged, 104lbs for hull only) that is easy to transport on a car top, compact to store, that takes 15 minutes maximum to set-up and holds up to 650lbs load. Designed to be fast and maneuverable, it works equally well in surf and high seas as it does on calm water.

Boat Size: The Outrunner main hull is 14'0" long and 30" wide. The small hull (ama) is 11'6" long and 15" wide. Weight 225lbs.

Unique Features: Four watertight hatches in the main hull two in the ama. Hulls connected by curved aluminum tubes held in by six stainless pins below decks (accessed through hatches). Centerboard and rudder automatically retract if they contact an obstacle. Transom is wedge shaped with rudder pivoted inboard acting as a sweep to prevent the boat from stalling when tacking.

Sail It: The Outrunner can be sailed standing or sitting down. The unique sheeting & sail rig allows sail & mast to rotate 360 degrees (a safety advantage for sudden wind changes and/or easy docking). The sail has a zippered removable panel for reefing. In the event the boat is turned over, rerigging it is easily accomplished by hanging on the small hull.

Motor It: An outboard bracket on the aft connecting arm supports an electric trolling motor which moves the boat along at about five knots for up to four hours on one battery charge, depending upon the size of the motor and battery and the weather conditions. A gas motor may also be used.

Fish From It: Trolling with sail or motor is a snap and plenty of stable deck space makes the Outrunner an ideal fishing boat. The watertight storage gives it far greater carrying capacity than most boats its size or even larger.

Dive From It: The Outrunner is also versatile for skin diving since it is easy to board from the water and holds a great deal of equipment below deck. Additional diving equipment may be strapped to the trampolines between the connecting arms if desired.



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FAX 978-282-1349
GLOUCESTER, MA 01930, USA

Bolger on Design

Crystal Design #352 Plywood Surfboat

15'6" length overall
 3'9" breadth outside gunwales
 Weight 140 pounds

Crystal was designed in 1978 as a tender and lifeboat for my cruiser *Resolution*. A place was made for her on deck, launched and recovered with a single davit. The davit didn't work very well single-handed, an emergency launching for fire or foundering would have likely amounted to just sliding her over the side stem first. The deficiencies of the davit eventually led to a lot more attention paid to launching arrangements for small boats carried on deck, including several cruisers designed around stern ramps among other devices. At the time I usually used the wooden kayak on the other side of the deck, which could be launched on end over a 5' high side as a matter of course.

The prototype Crystal was built for me by Ernest Tarr of Gloucester. He's primarily a model maker, though he's built quite a few small boats. In this case, I asked him to build the boat because he was willing to study and follow an unusual construction, something you can't take for granted with veteran boat builders. All the lifeboat compartmentation made her somewhat tricky to assemble. It had to be carefully fitted, as for good and bad reasons she didn't have fiberglass sheathing. The good reason was that it would have made her heavier, and she was already much heavier than I would have liked her to be on account of the weight of all the enclosures and in spite of using all 1/4" plywood. The bad reason was that I had an unreasonable prejudice against it at the time, which I eventually got over.

The compartmentation worked well. In

spite of her narrow beam and sharp deadrise I could stand on her gunwale without capsizing her, and she could be rowed with all the water she would hold; that is, with the small center well full. She could be righted from bottom-up by catching a turn of the painter around an oarlock, hooking your toes on the underside of the gunwale on the opposite side, and leaning back. As some of the photos show, she was a good surfboat though not quite invulnerable. Some New Jersey beach lifeguards used one for awhile, one of half a dozen built by William D. Nelson of Cape May. He found, as I had, that she was extremely good in rough water, both in head sea encounter and in surfing down a sea.

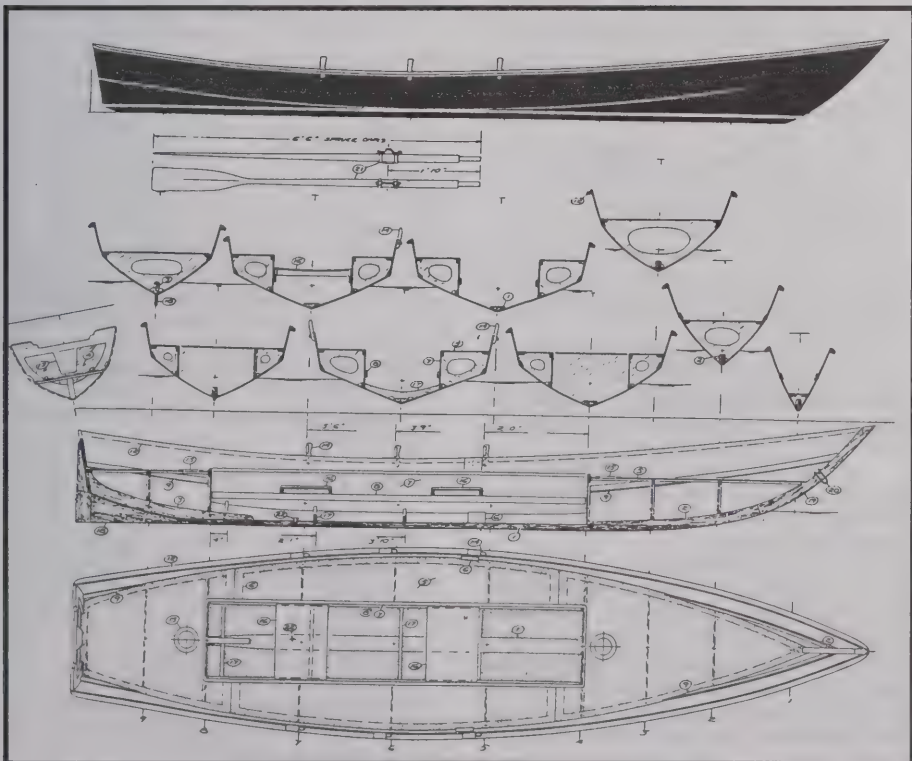
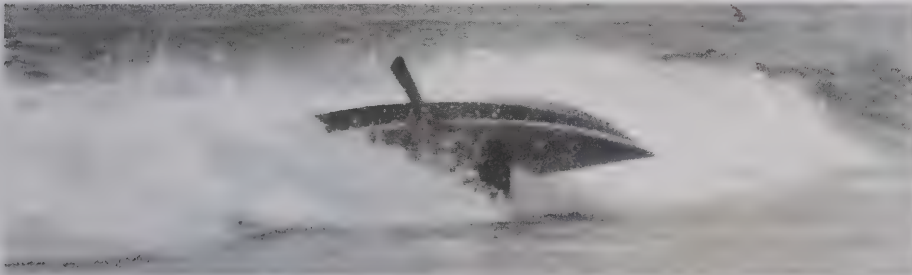
Some have been built, by him and others, with sliding seats in the well and outriggers to use longer oars. This gives good

speed, but she was originally designed particularly to use short oars for handiness in crowded and narrow places, and she goes 3-1/2 knots with a single oarsman at a sustained pace with 6-1/2' oars, good enough for the way I like to use rowing boats. I've rowed her, thole pins and all (not a very good idea, by the way, conventional oarlocks are better), 10 miles in three hours without being very tired. I could have rowed another 10 if my hands and butt had been hard enough.

I eventually sold the prototype to Ken Anderson, who used her a lot for several years until she was stolen (how did they make something like this disappear without a trace)? He had David Montgomery build him a replacement to the same design but with conventional sawn frames in place of the elaborate compartmentation. The lighter weight was a big improvement for most purposes. She couldn't go through a heavy breaker and keep going, but it's not generally hard to avoid such an exercise. It never happened to me, though I have a blink image, seen from *Resolution's* deck, of my nephew and niece and their spouses soaring through a wave crest on Crane's Beach, all wearing life jackets and looking like an Australian tourist flier. Twenty-three years later I still find this a very good-looking boat.

Plans of Crystal, our Design #352, are available, including the undecked version, for \$75 ppd. to build one boat, from Phil Bolger & Friends, P.O. Box 1209, Gloucester, MA 01930.





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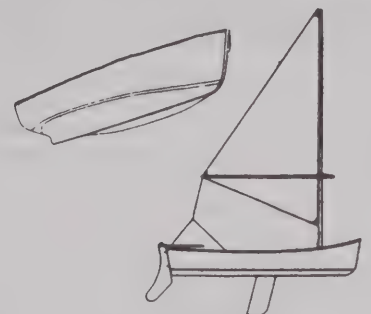


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Flotation No. 2

Even though *Squeak* was completely flooded, it did not sink. This says something positive for the basic design of the boat.

Does *Squeak* need more flotation? More flotation would have definitely made bailing easier, and if that new flotation were installed correctly it would make *Squeak* easier to right. In addition, if the boat is swamped due to hull damage, having adequate flotation will make repairing the boat a lot easier.

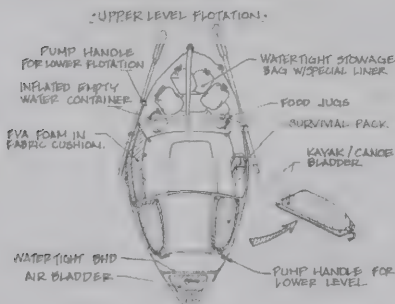
With *Squeak*'s decks awash, it required only a little additional buoyancy to make bailing possible. This tells us that there is no point in weighting *Squeak* down with a lot of extra unnecessary flotation as it would serve no purpose, as it's obvious only a little more is required to do the job.

We want to be very cautious about adding weight to *Squeak*. All foam flotation of the rigid type is relatively heavy (about 2-4 pounds per cubic foot, .025-.050kg per cubic meter); we want to avoid adding any weight whatsoever to *Squeak* that isn't serving a worthwhile function. This means heavy rigid foam is out, we won't be using any type of rigid foam whatsoever for flotation aboard *Squeak*.

There are a few other reasons we are not using rigid foam. It takes up a lot of valuable space on board. Some rigid foams can absorb water. They also can cause a wooden boat to rot due to poor circulation. If *Squeak* were to have a collision, that collision could possibly cause the foam to breakup and drift away from the boat. You could restrict that loss by containing it in some type of structure, but then you're adding even more weight by building that structure.

So it appears as if solid foam is not a good choice for flotation material for a light unballasted beach cruiser. Then what can be used to add the small amount of flotation needed and still meet the requirements listed in the former article on flotation?

Air seems to be a very good choice, it's lighter than foam of any kind and air flotation devices are readily available today. Therefore, the main item used for flotation aboard *Squeak* will be air, with a small amount of flexible EVA foam used for assisting in righting *Squeak*. See the following sketch, it shows the upper level flotation. There is also lower level flotation, that will be described below.



On this sketch you can see four of the six groups of flotation used aboard *Squeak*. There is an upper level flotation system and a lower level flotation system; on this sketch you view only the upper level. The four separate groups on this level are located in the: bow, main cabin, cockpit area, and the aft cabin. The groups will be explained in more detail in the next section.

Now look at the sketch of the lower level system. See the following sketch.

Capsize, a Study of an Adventure

By Don Elliott

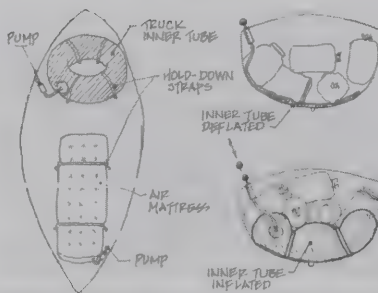
Introduction

This is Part 9 of a series of articles which began in the March 1 issue which will be an interactive study of a small boat adventure, an analysis of events described in Chapter 12 of Stephen Ladd's book *Three Years in a 12' Boat*. Each article will include a question or questions for interested readers to consider answers. Suggested answers will be included in the following articles.

The purpose of this series is to look at the problems facing people who go off adventuring in small boats. Stephen's boat was self-designed and self-built. Was it designed correctly for the conditions it might face? That question is the focus of this study, to look at not only Stephen's boat but also design aspects of all boats used for such adventures.

Safety of the boat and its crew must be the very first thing any small boat designer must consider when he designs a boat.

LOWER LEVEL FLOTATION



On this sketch you can see two flotation groups, one located in the main cabin (air mattress) and one in the aft cabin (truck inner tube). There will be more on this flotation area later.

Notice that they are all independent of each other and all are of a resilient material. Either the upper or lower flotation is capable of rescuing the vessel on its own. A possible impact or collision will not affect any of the other groups. Now the hull could be punctured and *Squeak* would remain afloat until the damage could be repaired.

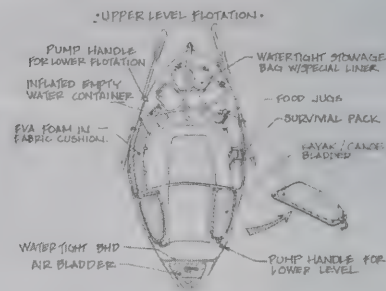
The odds of puncturing all of these items at one time is very rare, however, if one of the flotation devices were somehow damaged, the other flotation areas would be more than sufficient to safely float the boat.

In addition, if *Squeak* was capsized during a collision you now will be able to right the boat easily with the newly installed flotation righting system.

Questions: What other advantage does the use of air bags have over rigid foam? What's the purpose of the special liners mentioned in the first sketch? Pumping! Is there a better way to fill the inner tube and air mattress? What method is used to ensure all air groups are in good working order? Can the water ballast tanks be modified to provide flotation?

Flotation No. 3

Squeak is now a safer boat with the new flotation system installed. Its new water ballast and resilient flotation system will make it unsinkable. Not only will it be unsinkable, it will also be easier to right if capsized. *Squeak* also will be capable of being repaired in any flooded condition with this flotation system. Let's look at more details of the upper level flotation system. In the last section there was a view of that system, this is that view, see the following sketch.



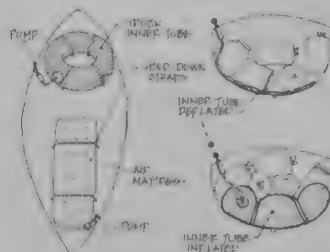
In the aft cabin there are stowage bags and containers. These bags and containers with their special liners will provide flotation in that area. Note: The life jacket (an inflatable one) and the survival pack are stored in the cockpit area. The containers in the aft cabin contain clothing, foodstuffs, and miscellaneous equipment. They have special liners to make them less compressible. See the following sketch.



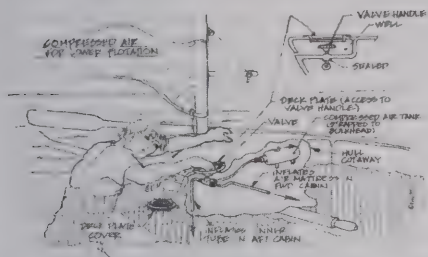
The stowage containers are waterproof bags used on canoes and kayaks, the liners can be made from foam material similar to that used for camping sleeping pads. You could also make rings or basket type structures for the liners. Other air type flotation in the aft cabin can be in the form of empty water or food containers. It is unnecessary to add any extra bags, you only need enough bags for your gear. That will supply you with adequate flotation. If you were in an area where a collision is highly possible, it would be a good idea to tie all bags securely to the hull to prevent their possible loss.

Look again at the sketch of the lower flotation system.

LOWER LEVEL FLOTATION



The system allows you to adjust the buoyancy of *Squeak*. It is capable of putting the boat in different positions, this will be an asset if the hull requires repair due to damage. If the task of pumping up the flotation seems too hard a job, a simple compressed air system could be installed. It could be operated manually, as in the following sketch.



Of course, it could be designed to be fully automatic, that is, if *Squeak* were struck hard enough it would inflate on its own.

Now when you climb aboard *Squeak* you should feel really secure if you made these changes.

The next section will look at the scupper problem.

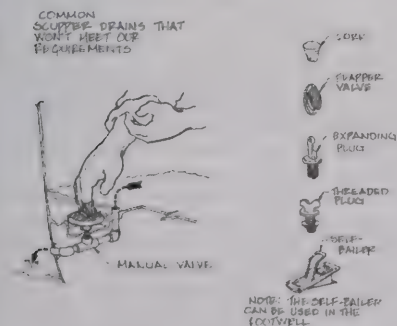
Questions: What are the problems with scuppers? Can they cause your boat a serious problem? Can they be eliminated? Are there any good solutions to the scupper problem?

Nuisance Scuppers

If *Squeak* had cockpit scuppers, the downpour would not have flooded the cockpit during the thunderstorm. Maybe scuppers were avoided when the boat was built to keep water out of the cockpit and footwell during normal sailing, this is the case in most small boat designs. Most sailors look at scuppers as mixed blessings. On one hand it clears the cockpit of water, on the other it keeps the seat of your pants soaked and your feet awash in water most of the time. Is there any cure for these scupper nuisances?

With *Squeak* there is no possible way to cure the footwell water problem with the use of a scupper (it's below the waterline). We can minimize it in that area by using a standard dinghy self-bailer, see sketch below. We can deal positively with flooding of the cockpit area with the use of a special scupper.

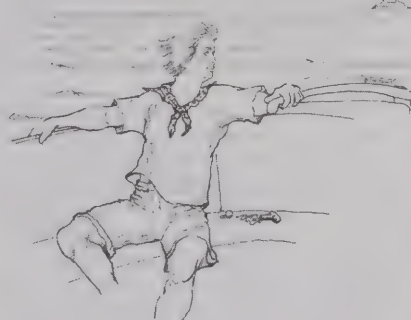
What some people do is just stick a plug in the hole and then, when they need to, they simply remove that plug. What is the problem with just using some type of plug or valve as shown in this sketch?



The reason we can't use just a plug is that we are going to solve a lot of problems associated with scuppers and a plug just won't

solve those problems. We also have a special requirement that requires automatic sealing of the scupper if *Squeak* is capsized.

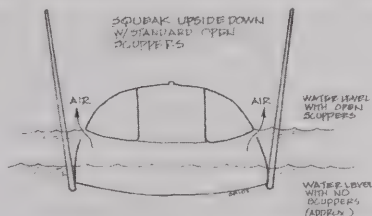
Look at the following sketch to view our special scupper seal. In the position shown all water flooding onto the seat drains overboard, this is the position it would be left in at night. Note also that these items can be very small.



The special scupper works in three separate modes. Two of the modes can be done manually, the other occurs automatically. The above drawing shows it in the open mode, allowing any water in the cockpit to drain overboard.

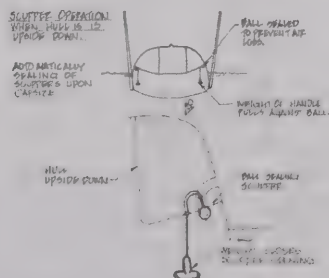
If you are on a heading where unwanted water is entering the cockpit, you simply push the handle into the footwell and the weight of the handle pulls on the cord and seals the scupper hole. This operation would be handy when you want to close off the leeward scupper while sailing. To open it again, simply pick up the handle and place it on the seat. No fiddling with plugs, levers, or other things.

The most important time of the scuppers' operation is when the boat capsizes. It is very important that the scuppers be sealed at this time; if they are not, the boat will sink deeper into the water causing further flooding. The more flooding that occurs, the deeper the boat sinks in the water and this will make it harder to right the boat. It will also increase the amount of water you will have to bail out.

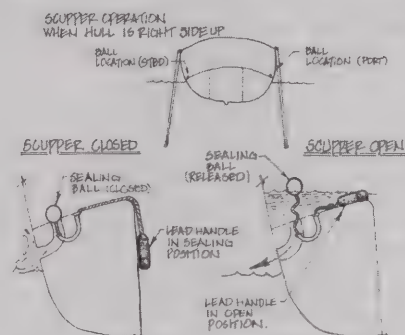


This above sketch shows the problem with open scuppers when the boat is capsized. If, for some reason, the forward or aft cabins were flooded with open scuppers, the boat would sink into the water due to the escape of air through the scupper openings.

This sketch below shows the automatic sealing when the boat is upside down.



This sketch below shows the scupper in the normal sailing condition, the view on the lower right shows how the special scupper is left at night. Note in this position if the boat goes over, the handle drops down, sealing the hole. This is exactly what we want to occur. For most sailing, both scuppers would be closed.



The above design is to illustrate the function of the special scupper in a diagram form. This system could be designed to operate complete within the hull structure.

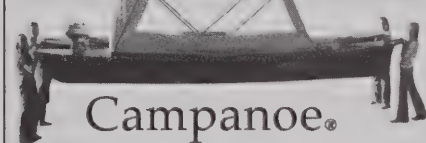
Is this special scupper just a nice thing to have? It appears as if it is essential to the safety of the boat. If you think about it, every open boat should have this or a similar system.

Questions: Was *Squeak* too small a boat for the trip; would a slightly larger boat been a better choice? What are some of the advantages of using such a small boat? If a boat this size is chosen, what limitations are imposed on it? What is the maximum distance *Squeak* should sail from shore on the ocean?

Ultralight Folding Houseboats

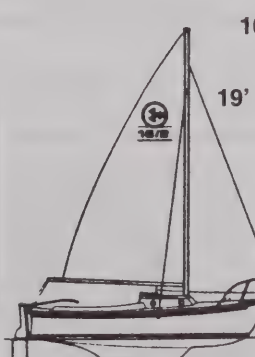
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Here are the simple unvarnished (merely linseed-oiled) facts about that historic sequence of events: the founding of Edey & Duff, Inc.

Why historic? Today a huge multi-million dollar industry exists devoted to the design, building, and equipment of cruising sailboats. Seventeen or eighteen years ago this industry did not exist (this article was originally published about 1980). The experts consulted at the time were unanimous in their opinion that it could not exist.

To be sure, people went cruising under sail. But appropriate new boats were not being designed or built for the purpose, except as occasional custom jobs. People had a choice between older wooden boats or new fiberglass racer cruisers, so-called. The latter existed in degenerate form because the market was

Serving newcomers to sailing, and such customers could be captured by mass production and mass marketing. No company was building a line of wholesome cruising boats in modern materials appropriate for cruising. The prevailing dogma was that the fashion had to be obeyed, no matter how unseamlike. Here we honor the man who proved that dogma false. Today there are many companies building a great variety of boats for cruising; this entire industry follows the example first set by him.

In those days I had an old wooden Stone Horse, *Little Slipper*. I loved her and thought she was a remarkable boat. I was living on Bassett Island at the time, which gave me a good view of the transient floating population. I marveled daily that people bought the boats they did. The little fiberglass racer cruisers of Stone Horse size were such awkward and treacherous sailboats that their owners didn't dare to sail them in and out of the harbor. There was a boom in motors and gasoline.

It made me sad to see the trend towards ugliness and incompetence. My Stone Horse was as obedient and clever as I could want. But she had been designed more than 30 years earlier. Was this progress? Breck Marshall had recently begun building his little 18' catboats and seemed to have found a small niche in the fiberglass boat market. I suggested to him that he build Stone Horses, or something similar. It seemed to me he couldn't lose with a small cruising sloop so outrageously superior to the competition. He agreed that the Stone Horse was an excellent design, but thought me naive for supposing people would buy something merely because it was better.

The Founding of Edey & Duff, Inc.

By Mait Edey

He attributed his own survival to the uniqueness of catboats. He said that any fool could recognize a catboat, but that most people wouldn't know a Stone Horse from any of the dozens of 23' fiberglass sloops in the glossy magazine ads.

Most summer days I went sailing in the late afternoon out on the Bay, sliding home by sunset. One evening I found my course converging with that of a rakish black ketch with a clipper bow, and I sailed over to have a closer look. She turned out to be a leeboard sharpie. I happened to be intensely interested in sharpies. I had read about them in Chapelle's books as a boy and studied their plans, but I never had a chance to sail one, and as far as I knew they were extinct. At the wheel was a man with short, fuzzy blond hair. I drew alongside, sailing parallel, and said hello. We exchanged compliments. He said *Little Slipper* was doing pretty well to keep up with *Blackgauntlet*, being some 10' shorter. He was bound into Hospital Cove for the night, and as we approached Bassett Island we diverged again.

Early in the morning, hooked by my curiosity about the sharpie, I rigged up my dinghy and sailed around to Hospital Cove. *Blackgauntlet* was lying there, a strange and splendid sight with her big leeboards like folded wings and a long, bright pennant from the masthead. I came alongside and was invited aboard. Maggie was turning out pancakes. It was the first of many of her meals I was destined to enjoy. I was introduced to Ian and Jane, and inspected this remarkable vessel. We ate and gammed for a while, and things were going so well that I suggested moving around to the other side of the island so they could meet my family and dig some clams.

So up anchor and around to the Mill Pond, where several more pleasant hours were spent. Of course Peter had to go aboard *Little Slipper*. Too bad, he said, that boats like this aren't built any more. I perceived that I was dealing with a man of some discernment. We went on to agree about the decadence of modern boats and had a good time complaining to each other, for a while.

I ventured to ask him if he thought a builder of Stone Horses might not succeed in

this dismal scene. He said he thought such a thing might be possible, if people could somehow be helped to understand the facts of life afloat.

Now, I was neither a boat builder nor a businessman. My aptitude for business was and is vanishingly small. I am better at day dreaming. During the next weeks I thought from time to time about my encounter with Peter. I imagined sleek new Stone Horses cruising the Bay. I imagined people discovering the deep joys of cruising under sail in real boats that do what you want them to. I imagined the expressions on people's faces as it dawned on them that it was actually possible to get underway or to set an anchor under sail without panic.

Peter was not a boat builder either. Unlike me, however, he found something appealing about quitting his job and starting his own business. He had admitted that much about himself. He wanted to be his own boss and do something creative. It would have something to do with boats, but it would not be boat building. A man would have to be crazy to get into boat building these days, he thought. He was explicit on that point.

We kept in touch. During the next couple of months I gradually perceived that, even if a man would have to be crazy to get into boat building, Peter had not ruled out a lapse of sanity. He leaked a few clues that he might be something of a wild man.

Could people be helped to understand the facts of life afloat? I was inexperienced, to say the least, at boat building, and I was confident I would ruin any small business I was left in charge of, but I had an evangelical feeling about good boats. It was perfectly clear to me exactly why Stone Horses were good and those other things bad. I couldn't see why it wouldn't be clear to anyone else, too, if I were given a moment to explain.


In our succeeding conversations Peter and I always found occasion to agree about Stone Horses and the potential success of an imaginary builder. Too bad, we agreed, that nobody was doing it. Too bad, we agreed a week or two later, that this important public and artistic service was left ignored. If we were boat builders, we agreed still later, we would lose no time in seizing the opportunity.

After some weeks of this, Peter began to sound increasingly restive about remaining in the employ of somebody else. I once went to see him as he spent a few days at a boat show demonstrating a bilge pump. He was mournfully pumping water from one big tub into another and back again. I think it was at about that time that one or the other of us dared to mention that we might consider the step. An intense period followed, during which we warily sized each other up. The stakes were high. Finally one evening, after a long walk on the beach around Mattapoisett Neck, the historic handshake occurred, giving birth to the enormous cruising boat industry we know today.

The next chapter began when we started clearing land for a boat shop next to Peter's house, only to discover that the zoning law had, in effect, made boat building illegal in Mattapoisett (and in all the towns between New Bedford and Chatham) except as a prior nonconforming use or unless located at the dump. It was the first of an abundant series of crises in our little company's precarious gestation. But that is another story.

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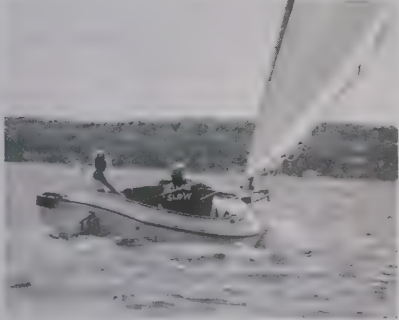


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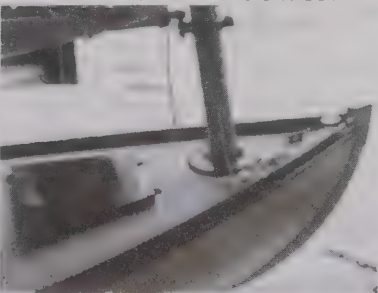
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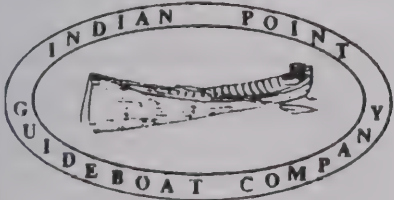
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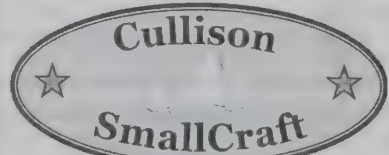
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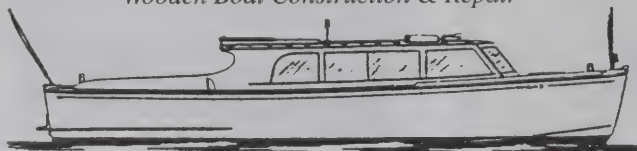
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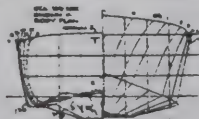
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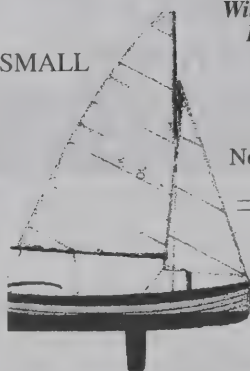


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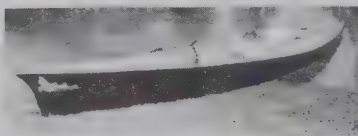
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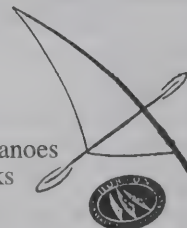
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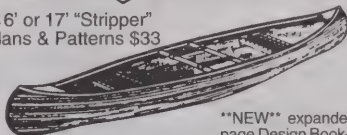
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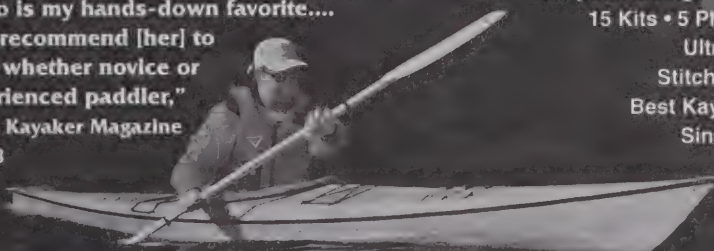
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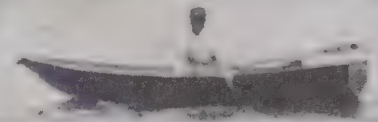
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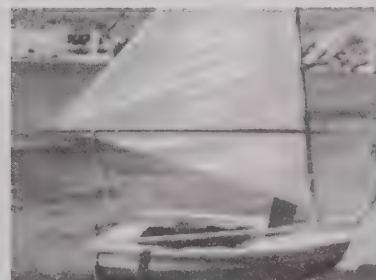
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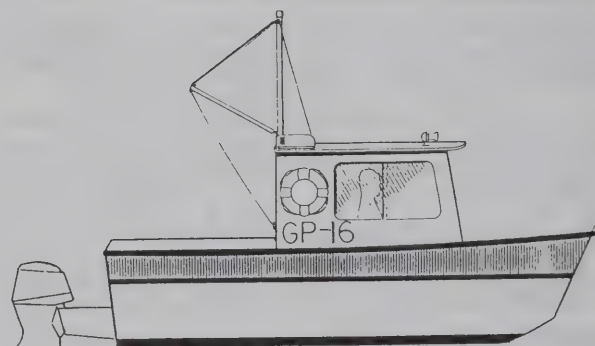


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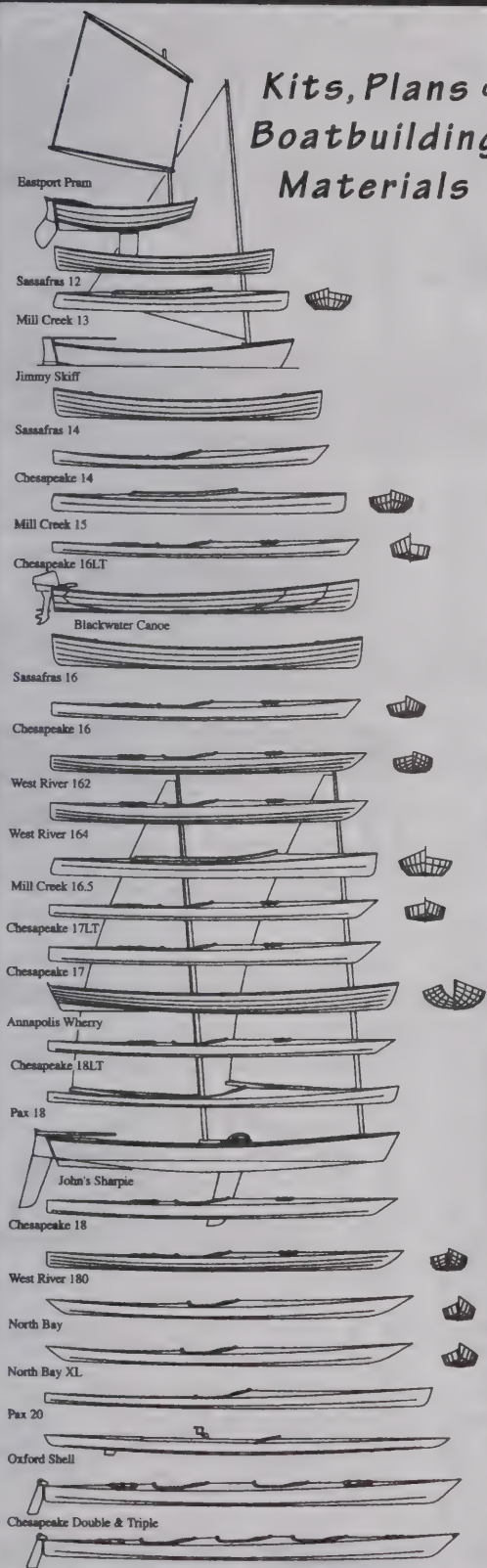
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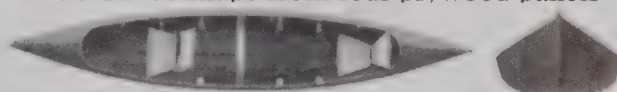
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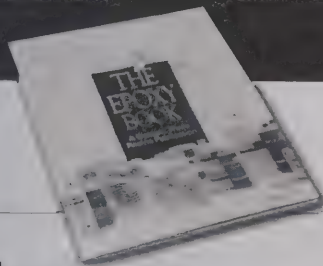
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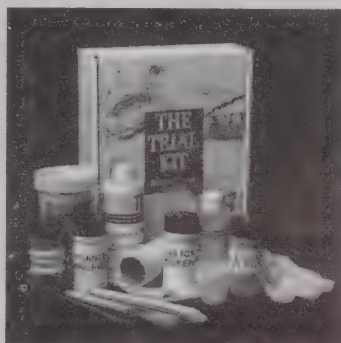
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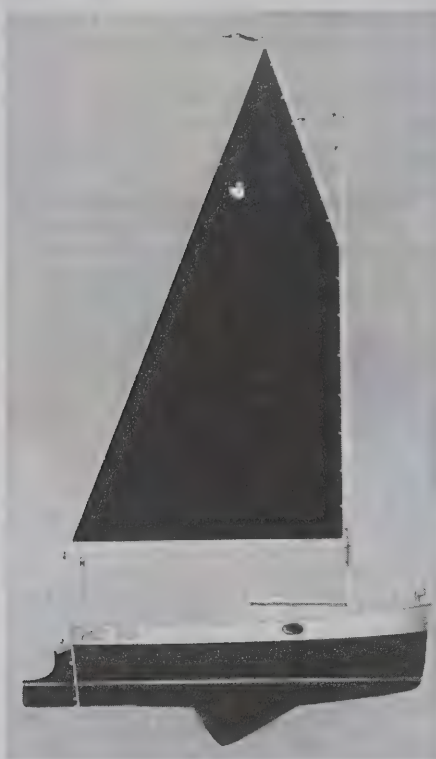


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14' Peep Hen Sailboat, '98 w/5hp Honda w/alternator, gel battery. Trlr, Sunbrella enclosure, new plexiglass dropboard, cruising amenities. Cushions inside & out, tabernacle mast, teak grate. Go anywhere, use as camper, live onboard for vacation. \$10,000 OBO.
MICHAEL TREMBICKI, Somerville, MA, (617) 628-2377. (05)



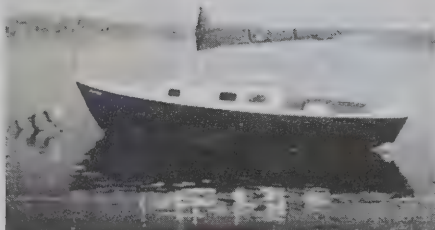
Hampton Flattie Skiff, 16' classic wooden daysailer. Always indoors on galv trlr. Built to Howard I. Chapelle lines & specifications. Exc sailing characteristics. \$6,000 OBO.
PAUL CASSARINO, Windsor, CT 06095, (860) 688-5562. (05)

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'69 Bristol 24, LOA 24'-7", beam 8', draft 3'-5", disp. 5,900lbs. Colors: Hull dark green, deck Bristol beige, topsides white, interior cushions green-blue fabric. Sail rig: '95 tanbark stackpak full batten main w/lazy jacks, '95 roller furling Genny, '95 white working jib, '79 spinnaker w/pole, main sheet traveler. Bottom: 7 coats W.E.S.T. barrier system. Teak cockpit grate. Below: Insulated, compl wooded, new wiring & circuit breakers. Equipment: VHF, compass w/light, new digital depth finder, speed w/Sumlog, Danforth w/chain & rode, SS sink w/foot pump, fire-extinguishers, bow & stern pulpits, life-line w/2 gates, 9.9 Yamaha 4 stroke '89 w/tank, 5 jackstands, porta-potty & icebox, electric & manual pumps & shore power, 30amp.
JIM TOMKINS, Grand Island, NY, (716) 773-5268. (05)



16' Sea Skiff, 6' beam, epoxy/FG over plywood. Under constr, available June 2001. Blt right to last a lifetime. \$1,650.
BILL GREENOUGH, Newington, CT, (860) 953-4410. (05)



16' Dbl Paddle Canoe, Herreshoff designed, Lowell blt. Pine over oak, FG bottom, bright interior, sheerstrake, folding seat. Well maintained. Cover. \$2,500.

JANE MOODY, Newburyport MA, (978) 462-4470, <janemoody@aol.com> (05)

'90 14' Sutherland Trout Boat, Christina, cypress on oak, bright deck w/oak & mahogany coaming, bright wine-glass transom, bright oars, gunter sail rig, tanbark sail, bronze rudder & mahogany leeboard. Green carvel planking, white waterline & red bottom paint. 3 bench seats. Vy gd cond, in dry storage for the last six years. \$5,000.

CHRISTINA BLISS, Staten Island, NY, (718) 816-8752, <tina@blissdesign.com> (05)



3 Meter Trimaran, Marples design, trlr.. \$975.
DOUG MACNARY, Knoxville, TN, (865) 927-9354. (05)

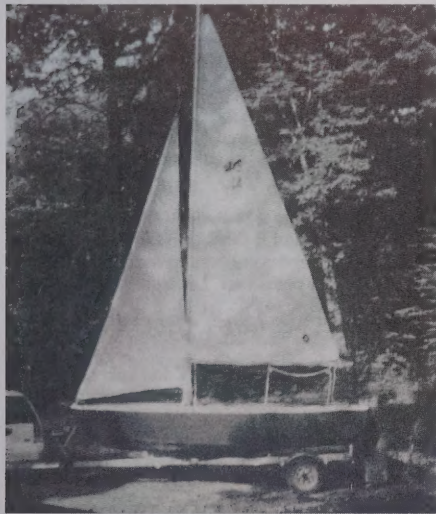


15' x 5' Utility Skiff, '99 Mercury long shaft OB, LoadRite trailer w/spare wheel. Bolger design, built w/extra thickness marine plywood; FG tape/epoxy seams; FG/epoxy covered outside; epoxy sealed inside; epoxy enamel sub-coat w/yacht enamels inside & out. Buoyancy under fwd and both rear side seats. Slick bottom. Stored indrs all seasons. Fast & stable. Classic lines, much admired, little used, less than 100hrs. Many accessories incl trolling motor & hefty battery. \$4,200. Will consider delivery in nearby states (located Wilmington DE).
STANLEY C. FAULDS, (302) 998-1352, <fauldsfffarm@aol.com> (05)

15' Adirondack Guide Boat, '84, Steve Kaulback blt, mint cond. BO. ANTHONY CALKINS, Bethesda, MD, (301) 254-8771, leave message. (05)

Windrider 16, w/trlr. Hvy weather cockpit w/wind-shield, many other extras. \$4,500 value, asking \$2,200. JOE LA GRASSO, Fenton, MI, (810) 750-9188. (TF)

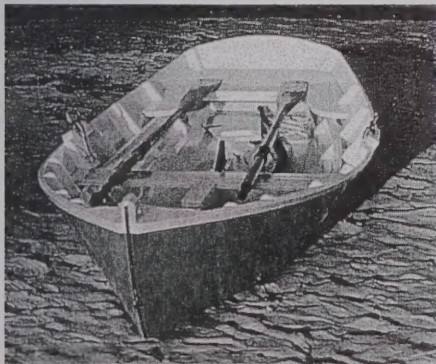
San Francisco Pelican, unique design, vy seaworthy, in grt shape, ready to sail, on marginal trlr. Asking \$1,500. HARRY DUDLEY, Manchester, MA, (978) 526-1176. (06)



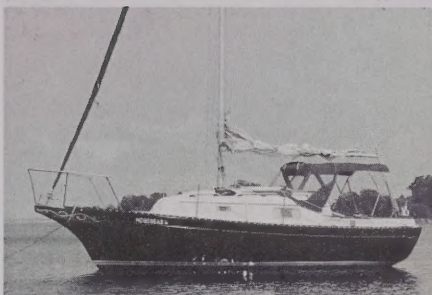
14' Glen L Sloop, '90 daysailer w/trlr. FG covered marine plywood hull, dacron sails. \$3,900. WILLIAM E.S. BIRD, 47 Sterling Rd., Princeton, MA 01541, (978) 464-5564. (06)

19' West Wight Potter, '95, 5hp Tohatsu (Nissan) long shaft on transom bracket. Galv trlr, furling jib, bow pulpit, cockpit rails, ladder, stove, sink, port-potti, fabric cushions, lights, anchor, fenders, sunshade. In use weekly. Great buy, "A-1" ready to go. \$8,400. Consider trade for Florida Bay Mudhen or Sturdee Dory 14/16. L. HASSELGREN, Delavan, WI, (262) 728-1974. (06)

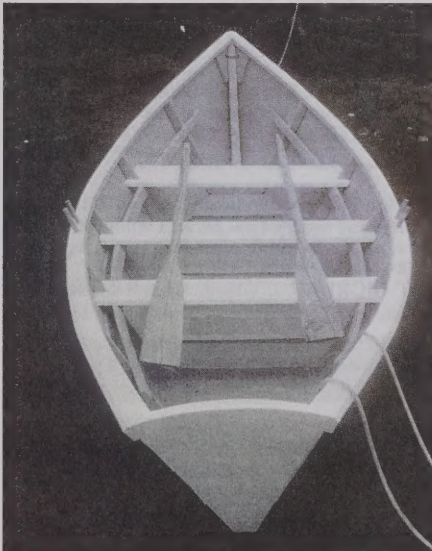
16' Classic Wooden Sloop, marconi rig, full keel, cuddy, OB & trlr. Compl restored, surveyed, insured. \$8,000. HIOLT VIBBER, 5 Soljer Dr., Waterford, CT 06385, (860) 442-7376. (06)



Rowing & Sailing Skiff, 13'6" Good Little Skiff designed by Pete Culler. Oak frames, mahogany transom, laminated fir stem, bottom & strakes, marine mahogany plywood, copper rivets, silicon bronze screws & bolts, Sikaflex bedding caulk, West System epoxy. Sprit rigged w/spars, sail, CB, rudder & tiller, oars & oarlocks. Blt at Pingree School boat bldg program. \$4,500. STEVE KENT, Gloucester, MA, (978) 283-5262. (06)



25' Bayfield Sloop, compl solo 459 mile circumnavigation of Delmarva Peninsula in May, owner now retiring from sailing. Canadian-made FG classic full keel design. Many recent upgrades incl bimini/dodger, solar panel, autotiller, Portabote folding dinghy, fathometer. Fully equipped. Slps 4. 8hp Yanmar diesel w/low hrs. Roller furling genoa, main & working jib, all in gd cond. New bottom paint. Log kept from beginning. Grt shape, in turnkey sailaway cond Located Severn River nr Annapolis, MD on Chesapeake Bay. \$11,500. JOHN POTTS, Crownsville, MD, (410) 923-2904, <sjpotts@erols.com> (06)



12' Bank Dories, white pine on white oak, bronze & copper fastened. DAVID BARBER, Groton, CT, (860) 536-6313 aft 6pm. (06)

10' Porta-Bote Folding Boat, brand new, never used. Best folding boat available, folds to 4" flat, 58lbs. 8 yr warranty remaining. Holds 4, row (oars incl) or motor. Cost \$1,200, sell for \$575. See it at www.porta-bote.com. JOHN SPENCER, Topsfield, MA, (978) 561-1182, <jkspencer@mediaone.net> (05)

10' Sailing Boat, exc cond, ready to go. Tlr incl. \$950 firm. **15' Trimaran**, w/cuddy. Gd cond, nds a little work. \$1,500. GEORGE HAGGERTY, Jacksonville, VT, (802) 368-7437, <swewater@sover.net> (05)

'78 Alden Ocean Shell, single scull w/Oarmaster sliding seat rig for recreational rowing. Dark blue hull & light blue deck. Compl ready to row. Incl classic 9' John Collar wooden oars in exc cond. New boat w/oars \$2,500, selling compl for \$950. **Piping Plover**, classic 12' rowing tender. Hand laid fg hull, positive flotation, extensive hand fitted teak trim, bronze hrdwre, stable & ltwt at 95lbs. This boat is 1 of only 23 blt by Davis Bros. Marine in Westport Point, MA. Shaw & Tenney flat blade spruce oars w/leathers. A beautiful classic tender in exc cond. Asking \$1,950. BILL LAMBOT, Old Lyme, CT, (860) 434-0722 home, (860) 236-9998 Hartford office. (05)



Thompson 16' Sea Coaster, '63, vy orig & well preserved, nds cosmetics only. 60hp Johnson ran several years ago. Tlr is nearly new. \$3,000. BOYD'S BOATS, Canton, CT, (860) 693 4811. (05)

15-1/2' Marshall Sandpiper Catboat, '80 cuddy model w/2 portlights; lazy jacks; jiffy reefs from cockpit; seat cushions; boom tent; sail cover; aluminum spars, painted of course; brightwork bright with Cetol; '86 3.5hp Tohatsu w/few hrs; '88 Load-Rite galv trlr w/low miles, spare wheel & tire. \$8,000. Mat Leupold, 246 Old Connecticut Path, Wayland, MA 01778-3114, (508) 358-4897 (207) 636-1380 7/7-7/29, <matleup@aol.com> (05)

Alden Shell, sliding seat, sweeps, looks new. \$1,350. **Canoe Collectors**, 1 of a kind custom **18' Old Town Canoe**, ash gunwales, long mahogany decks, cowl, diamond bolts, clear balsa bottom. \$795. **Recent Trades**, Crawford sailing dory, wood/canvas canoe. FERNALD'S, Rt. 1A, Newbury, MA 01951, (978) 465-0312. (06)

Restored Wooden Penguin, #7990, blt '65 (F.Kaiser). Hull & spars stripped, sealed & varnished (3 coats). Tilt trlr. \$975. RICHARD ELLERS, Warren, OH, (330) 399-5237, <Geerichard@juno.com> (05)

Sea Pearl 21, cat ketch. '85, leeboards, tanbark sails, custom duckboards, sail covers, hard & soft hatch covers, most options & upgrades, incl trlr. Everything pristine. \$5,800 ONO. DAVID WATTS, P.O. Box 649, Fayetteville, NY 13066, (315) 637-9778 aft 7/15, <wattsie@mail.aznet.com> or wattsie@mail.infochan.com> anytime. (06P)

16' Old Town Canoe, '44 model. Nds new canvas. \$300. **8' FG Sailing Dinghy**, \$350. GEORGE MARCUS, Noank, CT, (860) 572-9188. (06)



22' Friendship Sloop, '77 cedar on oak, bronze fastened. Volvo Penta MD5 diesel. Cabin slps 2, portable head fwd, storage areas under berths. 2 sets sails, new jib '99, main reconditioned '00. Well maintained, stored indrs winters. Located Lyme, CT. \$6,500. HARRY OAKLEY, Lyme, CT, (860) 434-1394. (06P)



Clipper Trimaran, 16' professionally bilt w/marine grade plywood. Perfect inland water pocket cruiser, slps 2. Safe, easy to sail & fast! Day sails 4 adults w/kids playing around on the amas & in cabin. \$4,995.

STEVE TITCOMB, Blue Hill, ME, (207) 374-2315, <sttcomb@acadia.net> (08)

Boreal Design & Wilderness Systems Kayaks, we are now new regional dealer. Still dealer for Old Town canoes & kayaks going back over 50 years! Hundreds are on display at our store. FERNALD'S MARINE, Rt. 1A (at Parker River), Newbury, MA 01951, (978) 465-0312 (TFP)

Klepper Master, 12' German made folding sailboat, 15' mast, 4' beam, folds into 4 bags, incl beach cart. Boat in gd cond, sails fair to gd. \$3,600. FRANK CLOUSE, Shrewsbury, MA, (508) 481-9314 before 9pm. (05)



Red Zinger is for Sale, loa 25'6", beam 7'11", draws 24" cb up, 3'6" cb down. Cat yawl rig w/ wishbone boom. Alum mast. Radio. GPS installed. Stunning downwind speed w/wo spinnaker. Typical catboat upwind. Slps 4 in 6'+ bunks. Galley. Head w/holding tank. New mizzen sail, 2yr old 9.9 4-stroke Yamaha electric start ob. Equipped for cruising. \$7,500. RICHARD ZAPF, Georgetown, MA, (978) 352-8331 eves. (06)



Beau is For Sale, 29' loa, 26' lod, Laurent Giles designed cutter. Highly modified & customized Westerly Centaur w/full size double berth aft, Yamaha 9.9, new sails, Autohelm 4000, GPS, propane stove. 3 RT Chesapeake-Bahamas, 1 RT Chesapeake-Canada. Biggest small boat around. Trailerable, compl turnkey. Comparable to P.S. Dana or Norsea 27. \$17,000.

ROB KREIT, Lancaster, VA, (804) 462-9840, <beau@rivnet.net> (06)

12' Bolger Cartopper, sprit rigged skiff on galv trlr, some accessories. \$650.

BILL CLARKE, Baltimore, MD, (410) 931-0667 aft 6pm. (06)

16' Goldeneye Kayak, kit bilt from Pygmy Boats, Inc. Vy gd cond, weighs abt 43lbs. Asking \$495. WIL SMITH, Cape May, NJ, (609) 884-1803 eves. (06)

12' San Francisco Pelican, ready to sail, new jib, nearly new main. Given to me, I will give it to you for cost of new jib & other materials I have in it. \$300. No trlr.

PAT GIORDANO, Olivebridge, NY, (845) 657-2889, <moonbrats@aol.com> (06)

16' Sturdee Dory, 25hp Johnson (tiller), galv trlr (all '93). Beautiful, sturdy, fast, simple, affordable. \$3,250.

PHIL WOOTEN, Martinsburg, WV, (304) 264-4837, (304) 264-0845. (06)

Herreshoff Design Dinghy, 12' x 4'3" hand bilt of pine & oak w/bronze & copper fasteners. 2 rowing stations, w/oars & trlr. \$1,500.

ADRIAN BEAULIEU, Somersworth, NH, (603) 742-4004, <ABEAULIEU@peoplepc.com> (06P)



27' Chesapeake Doublender, '98 strip plank epoxy, roomy sit-in cabin, 9.9 Honda 4-stroke in well for economical cruising. Best offer over \$2,500.

HOWARD SCHAFER, Stuart, FL, (561) 287-4793. (06)

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Lund Alaskan, SSV18SS side console, 20" transom. NE area.

RUDY CARLSON, Center Sandwich, NH, (603) 284-6800. (06)

13'-16' Rowing Boat, w/transom suitable for OB. Preferably a Whitehall type or a Bufflehead.

R.W. CORNELIA, Box 981, Amagansett, NY 11930, (631) 324-5162. (06)

Cape Dory Typhoon Weekender, 501(c)(3) environmental organization seeks fully tax deductible donation or bargain purchase of this or similar sailboat. Boat would be used primarily as a reasearch platform for development and mangement plan for small mid-Atlantic watershed and book about land use, sprawl and spreading pollution in still rural tide-water region.

ROGER STONE, Sustainable Development Institute, Washington, DC, (202) 338-1017, <susdev@igc.org>, www.atlanticcoastwatch.org. (06)

8' FG Dinghy, Dyer Dow preferred. Will pay CASH. CARLTON WINSLOW, Middletown CT, (860) 343-7388, <cwinsl8945@aol.com> (05)

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KEN MEYER, Whitefiled, ME, (207) 549-5741, <kmeyer@gwi.net> (05)

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Bob Kugler, Westport, MA, (508) 636-2236, <rkugler@optonline.net> (05)

Moving Sale, must dispose of the following: 3hp Evinrude FoldTwin w/less than 50hrs. Craftsman 9" table saw compl w/blade guard, fence & extensions mounted. Ryobi planer used twice, accessories incl. New 4-ply nylon tubeless tire, 5.30-4.50 x 12 mounted on 4-hole trlr wheel, 55psi for hwy speeds. PFDs, 2 adult, 1 child (1 adult has slight tear). Pair of leeboards. 1-3/4" x 12.5' spruce mast & 1-3/8" x 7' 7" spruce boom w/fittings. 2 pcs bamboo for canoe mast/boom, 9' x 3/4" tapering to 1" & 6' x 5/8" tapering to 1". Dacron storm jib by Yardarm Sailmakers, 5' x 7' x 10', bronze fittings, SS stay, never used, in bag w/shoulder strap. Most items in gd to exc cond.

JOE ROGERS, 24 Wood Terr., Framingham, MA 01702-5822, (508) 872-4206. (05)

Vintage OBs, parts, controls.

ROBERT O'NEILL, Brick Town, NJ, (732) 477-1107. (05P)

Johnson 4hp Sailmaster OB, age unknown, gd cond.

FRANK CLOUSE, Shrewsbury, MA, (508) 481-9314 before 9pm. (05)

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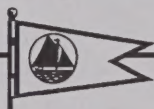
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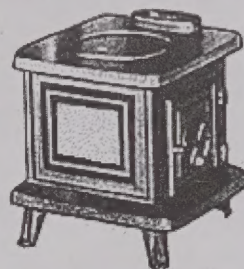
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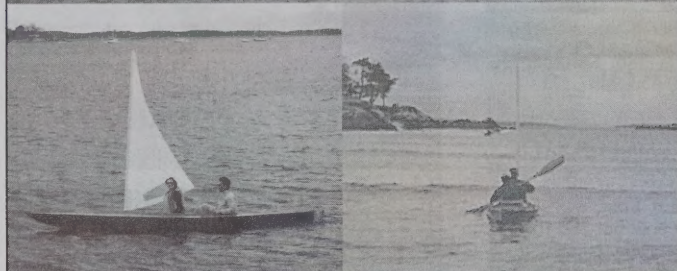
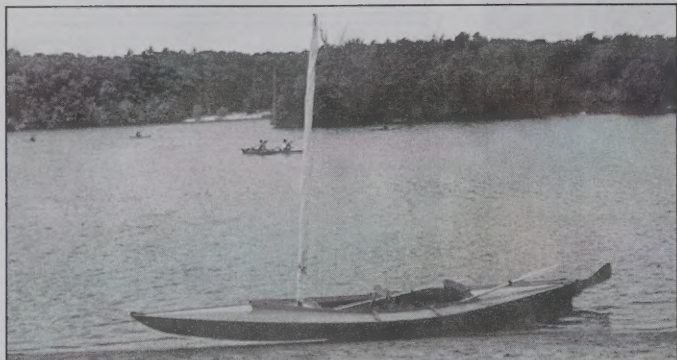
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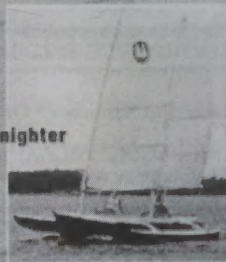
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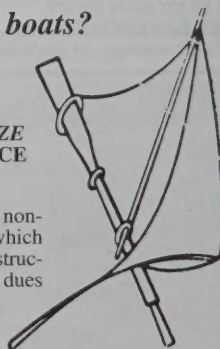
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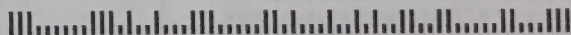
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